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EFFECTIVE PUBLIC SPEAKING
THE ESSENTIALS OF EXTEMPORE
SPEAKING AND OF GESTURE
JOSEPH A. MOSHER

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EFFECTIVE PUBLIC SPEAKING

**THE ESSENTIALS OF EXTEMPORE
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EFFECTIVE PUBLIC SPEAKING

THE ESSENTIALS OF EXTEMPORE
SPEAKING AND OF GESTURE

BY

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PREFACE

The following pages aim to embody in clear and concise form the essentials of practical, extempore speaking. No attempt is made to add to the bibliography of oratory, which is already adequate. This can hardly be said, however, of the bibliography of practical address. A few admirable books on this phase of public speaking have appeared within recent years, but much that is helpful in the way of new viewpoints and new methods of presentation remains to be written. To distinguish between the aim of the writer on oratory and the purpose of the present treatise, I quote from a book,* recently republished in this country, which represents the oratorical viewpoint:

"Once face to face, and at grappling point with his idea, he [the orator] will forget everything else. He will no longer see anything save the thought which he has to manifest, the feeling of his heart which he has to communicate. His voice, which just now was so tremulous and broken, will acquire assurance, authority, bril-

* "The Art of Extempore Speaking," by Abbé Bautain.

liancy; if he is rightly inspired that day, if light from on high beams in his intelligence and warms his soul, his eyes will shoot lightning, and his voice the thunderbolt; his countenance will shine like the sun, and the weakness of humanity will undergo its transfiguration. He will stand on the Mount Tabor of eloquence."

The above represents a noble and inspiring conception of the speaker; to say anything further on that phase of the subject would, I am afraid, be in the nature of an anti-climax. But such a point of view is not calculated to minister to the requirements of the great body of students, teachers, lawyers, doctors, businessmen, and similar everyday people who will never have occasion to scale the heights of eloquence, but who often need to express their ideas clearly, forcefully, and attractively to their fellowmen. It is to such that the following pages are addressed.

The material used represents, in the main, a condensation and arrangement of the notes and criticisms which the writer has found most helpful to classes during ten years devoted chiefly to helping men—students, business and professional men—to develop their ability to speak effectively. One of the convictions which this experience has instilled is that in teaching public speaking it is easy to play a part in making "over-instruction the bane of modern education," as Professor A. M.

Hitchcock has trenchantly put it. Too many details, too much insistence on the delicate shades of effect, either in lectures or text-books, are apt to discourage and confuse the student. On the other hand, the subject may be presented in such a vague and sketchy way as to provide him with no substantial guiding principles and aids in the actual practice of speaking, which must, of course, constitute the backbone of his training. The writer has tried to avoid these extremes, and hopes that the result may be of service to those who are interested in practical, extempore address.

J. A. M.

New York City, June, 1917.

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**THE ESSENTIALS OF EXTEMPORE
SPEAKING**

The Essentials of Extempore Speaking

CHAPTER I

OVERCOMING THE DREAD OF SPEAKING IN PUBLIC

A. THE DREAD OF SPEAKING IN PUBLIC

There may be plenty of "big" speakers but the average man, young or old, educated or uneducated, experiences an unpleasant sensation when asked to talk in public. Often he flatly refuses such an invitation, and if pressed, perjures himself in offering excuses which may effect his escape. Sometimes for business or social reasons he cannot evade the necessity of addressing an audience. Then comes a period of worry, premonition of failure, and dread. His brain is agitated with the recollection of anecdotes and the construction of apologies for the poor speech which he expects to make. Finally, the average man gets through with the thing somehow and again resumes his peace of mind. Surely at a time when public utterance

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affords so many opportunities for helping one's self and others, this situation is to be deplored.

B. OVERCOMING THE CAUSES OF DREAD

If we are to overcome this dread we must attack its causes. These fall mainly under three heads: the anticipation of "stage-fright," a mistaken idea of what is expected of a speaker, and poor preparation.

I. "*Stage-fright*"

The embarrassment felt upon facing an audience is not to be laughed away, for it is something very real as anyone whose knees have smote beneath him will testify. Indeed, however simple the occasion or small the audience, it is undoubtedly a test for the beginner to stand before the focused eyes and attentive ears of people who are checking up the words and thoughts as they fall from his lips. Even if the speech be only a toast at a convivial dinner, the position carries a measure of responsibility. The audience is silent; the speaker has the floor; he is expected to say something which has information or wit or, at least, good sense in it. And for the unpracticed person to satisfy that expectation is confessedly no trivial matter.

However, the difficulty is greatly exaggerated by the speaker's imagination. He assumes that

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he is going to be scared, and almost broods over the supposed terror of facing an audience. Therefore, when the occasion arrives he is in a state of nervous tension which invites panic. The remedy for this weakness is to prepare for an address and then throw it off the mind until the final review of the outline just before speaking.

Another producer of "stage-fright" is a common misconception regarding the attitude of the audience toward the speaker. The latter is apt to imagine his listeners as looking for an opportunity to ridicule him or to rejoice in his failure. Under ordinary circumstances, where no unfriendliness toward the speaker exists, this is most certainly not the case. As a matter of fact a speaker in difficulty is rather less distressed than is his audience. Almost every individual in an average assembly feels that his own enjoyment depends largely upon the speaker's ease and felicity, and appreciates the effort that the speaker is making in behalf of the audience. The result is a composite spirit of co-operation and good wishes. A realization of this fact should further reduce the preliminary fear of embarrassment which in many cases haunts the speaker from the moment he has agreed to make an address.

The residue of apprehension should be met with a summoning of courage, of determination to go through the first half dozen appearances, after

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which a speaker will, ordinarily, experience a fair and increasing degree of comfort before his audience.

II. *Misconception of the Speaker's Task*

A second cause for dread is a misconception of what is usually expected of a speaker. The source of this faulty idea lies chiefly in the character of the speeches published in the average "collection," and the teaching of speaking which has obtained in the past and is still in vogue in many schools and colleges. The pieces which comprise the bulk of the collections mentioned are masterpieces of oratory, delivered on great occasions by the giants of the rostrum. Demosthenes, Cicero, Robespierre, Hugo, Patrick Henry, Wendell Phillips, Gladstone, Henry W. Grady, W. J. Bryan—such are the men whose most striking efforts are read by young men and women as models of the speaker's art. The lights and shades of Phillips' chiselled diction, the passion of Patrick Henry's burning periods, the lofty imagery of Webster's surging oratory, the telling pathos of Grady's vivid word-pictures—such are the features which are studied and rehearsed under the tutelage of instructors who frequently possess an unfortunate excellence in dramatic interpretation, serving to obscure rather than to advance the real aim of studying public speaking.

The Dread of Speaking in Public 5

And what is the relationship between this kind of reading and study and the dread which the average man feels when asked to address an audience? Simply that he has more or less unconsciously acquired from it a false notion of what is expected of a speaker. If the things which he has read or studied are models, then he must attempt to deliver himself in a profound, dramatic, or elegant manner. Is it any wonder that he quakes inwardly when called upon to speak?

In pointing out the misconception derived from the study and practice of masterpieces, it is only fair to draw a clear distinction between the results as applied to dramatic interpretation and to practical public speaking. The practices which have just been mentioned are very likely valuable for the former, but of comparatively little worth for the latter, because the student is working with types of matter and style which he will probably never use. Thundering orations against Catiline, soul-stirring appeals to arms, and "key-note" speeches are rarities. What everyday students of public speaking may more profitably take as models for study and practice are the best addresses delivered from day to day by doctors, lawyers, engineers, business men and others who are speaking in clinics, courts and lecture-halls; at clubs, conferences and committee meetings. A current newspaper file contains better material

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for study than does a set of "Masterpieces of Oratory." I do not mean to say that great orations are not worthy of careful consideration, but that they are clearly out of place as models for the man who wishes to explain the workings of a piece of mechanical apparatus, to give an account of the proceedings of a convention, to deliver an address on the drama, or to discuss the merits of a product which he wishes to market. What any speaker should first strive for is substantial material not brilliant imagery, clearness not profundity, common enthusiasm not glowing passion. As long ago as 1886, Thomas Wentworth Higginson wrote in his "Hints on Speech-Making," "Always speak in a natural key, and in a conversational manner. The days of pompous and stilted eloquence are gone by." So one may dismiss the dread which arises from the mistaken idea that a speaker is expected to orate after the manner of past-masters of the art.

III. *Poor Preparation*

The third cause for dread of speaking, poor preparation, is the most important and at the same time the most surely avoidable. It is of greatest importance because the hardest task for a public speaker is to face an audience without material or plan. Such a situation is strikingly suggestive of the time-honored "bricks without straw"

proposition. Moreover, in this connection it is well to point out that a speaker should always have a definite topic for consideration. Nothing is more apt to result in ineffective preparation than a vague idea as to what one is going to talk about. A person who proposes to discuss "something touching upon labor unions, international arbitration and the minimum wage law" faces an enormous task of investigation—a task which he will probably leave undone. Even any one part of the above subject would be rather broad and indefinite for the unpracticed speaker. Much more adaptable to satisfactory preparation are such clearly defined topics as, "The Aims of Labor Unions," "The Shortcomings of Labor Unions," "The Difficulties of International Arbitration," "What International Arbitration Has Accomplished," "Why We Need a Federal Minimum Wage Law," etc.

But let us suppose that a person has chosen a definite topic and that he knows the great danger of lack of preparation. Here is a critical juncture at which speakers sometimes weaken, thereby nurturing the feeling of dread. The weakness lies chiefly in one or more of the following attitudes: laziness, a forlorn hope of sudden inspiration or of picking up material from other speakers, and ignorance of how to prepare. The first two of these may be dismissed with a brief comment.

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Laziness is absolutely inadmissible in the lexicon of the public speaker. If he knows his subject-matter, well and good; if not, he must get it. As for borrowing, or, better, stealing from fellow-speakers on a program, the result can hardly be expected to be other than a thing of shreds and patches. Ignorance of how to prepare properly is a really excusable cause for dread of speaking in public and will require careful consideration in a later chapter.

C. SUMMARY

In the foregoing pages we have noted that the majority of people dread to speak in public. This feeling is partly due to an expectation of "stage-fright," which can be largely overcome by not brooding over the supposedly terrifying occasion; by realizing that an audience is ordinarily composed of sympathetic and well-disposed persons; and by a summoning of courage for the first few attempts, which serve to accustom a speaker to the situation. Another cause of dread, a faulty idea of the speaker's task, is removed when the speaker realizes that he is not expected, nor desired, to follow the style of the masters of oratory, but merely to talk in a straightforward and interesting conversational manner. The last and most important source of dread is obviated by avoiding poor preparation, which is usually due

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to laziness, dependence upon inspiration or borrowing, or ignorance of how to prepare. Before considering the specific steps which are to be taken in preparing for an address it is desirable to get a thorough understanding of the purposes and methods which constitute the foundation of speech making.

CHAPTER II

THE FUNCTIONS OF THE PARTS OF A SPEECH

A. THE DIVISIONS OF A SPEECH

The person who wishes to acquit himself creditably and to influence his hearers in modern speaking, whether for social, professional or business reasons, may not be particularly interested in the names which the Greeks and Romans gave to their divisions of an oration. And it does seem rather immaterial except for historical purposes. It is, however, desirable to know what successful speakers of to-day aim to do in beginning an address, in developing it, and closing it. Furthermore, it will be helpful to determine, as far as possible, what means they use to realize their aims. With these ends in view we shall, for convenience in discussion, divide the speech into the well-known introduction, development or body and conclusion.

B. THE FUNCTIONS OF THE INTRODUCTION

I. *Gaining the Attention*

The average audience to which a speaker addresses himself has many and varied interests

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as it awaits the opening words. A sick child, a falling stock-market, an impending lawsuit, an acrobatic fly on a bald head in the next row—any number of things have already set up counter-attractions before the speaker begins. With his opening words the speaker interrupts the progress of these various contemplations, and in the usual settling that heralds the salutation he has the momentary attention of the audience by virtue of the situation itself. The dullest speaker imaginable will get the advantage of this sudden interruption of the various trains of thought. A preoccupied pedestrian is likely to glance upward when a shadow crosses his path. Seeing only a crow he will instantly revert to his interrupted thoughts, but if he sees an aeroplane his attention is arrested. Similarly, the critical moment in the opening of a speech is not at the outset, but immediately afterward. It is even possible that the first three or four sentences may not be distinctly heard amid the rustle of the settling process. But these opening sentences should, of course, be in preparation for that critical moment at which the attention must be arrested.

II. *Arousing the Interest*

Having caught the attention, the speaker next aims to arouse the interest of the audience before attention lapses. When the above-mentioned

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pedestrian looks up to see what caused the shadow on the path, his train of thought is not dismissed; it is only interrupted. If the object does not interest him, his mind will revert to its former occupation or will be attracted by some new suggestion. So, when the speaker has gained the attention he must not allow it to relax, but must proceed at once to arouse an interest which displaces all other claims.

III. *Presenting the Main Theme*

With attention gained and interest aroused, the speaker's next purpose is to present the topic idea in such a way that the listeners will be prepared to understand the succeeding discussion and be favorably impressed with the speaker personally, his attitude toward his subject, and his attitude toward his audience.

IV. *Transition to the Development*

At this point comes the transition from the introduction to the development of the topic. Brevity is desirable here, and not the circumlocution, the backing and filling, the apparently aloof manner with which some speakers approach the substantial part of their discourse. This shying at the barrier is sometimes due to mere loquacity or ill-timed affection for anecdotes; sometimes to a lack of knowing what point to begin with;

The Functions of the Parts of a Speech 13

but chiefly, I believe, to the fact that not all speakers realize that the audience is eager to hear the message, if there be one, and is readily bored by indirectness or suspense at the transitional point. Two or three sentences which serve to lead directly and logically into the first phase of the discussion are generally adequate and most desirable.

C. THE FUNCTIONS OF THE DEVELOPMENT

There are some people who can talk in public, filling their allotted time and more, beginning nowhere in particular and ending everywhere in general. Obviously that is poor and ineffective speaking. When a person makes an address with a real purpose he should aim to produce certain effects in each part, but since the body or development is the most significant division, he should give particular attention to its functions.

I. *Emphasizing the Main Theme*

Almost every good speech will have a central idea which constitutes the speaker's message—his chief reason for making the address. To keep this central idea in the minds of the auditors is the first aim to be observed. Various factors tend to induce the speaker to violate this injunction, but if the audience is permitted to become vague

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as to the main theme, the effectiveness of the speech is undoubtedly weakened.

II. *Producing Conviction*

A second purpose of the development is to bring out a variety of facts, inferences, ideas, examples, illustrations, logical conclusions—all the material of elaboration—in such a way as to impress the listeners with the soundness of the central theme. In this way is built up the chief aim in the development—conviction.

III. *Establishing Distinct Salient Points*

Again, the speaker aims in the body to develop strong leading points, each one standing out clearly in support of the chief message. At the same time he strives to unfold the subject in such a way that the audience cannot fail to understand not only the bearing of each part upon the whole but also the relationship of part to part.

IV. *Holding the Listeners' Interest and Sympathy*

Finally, in developing his topic the speaker seeks to sustain and increase the interest of his listeners as he proceeds. Moreover, at all times he aims to hold their sympathy and to keep their emotions sufficiently active to secure the proper mingling of persuasion and conviction.

D. THE FUNCTIONS OF THE CONCLUSION

Though the conclusion of an address might seem to present a minimum of difficulty, one often hears a speaker who is either unwilling or unable to finish properly. It is the section which appears to offer the greatest temptation to more or less aimless loquacity. This is not altogether inexplicable. When a person has delivered the burden of his address and triumphed over his initial nervousness, or has interested and pleased his audience, he is likely to experience a very noticeable feeling of elation. With increased confidence and a corresponding fluency of brain and tongue, an inclination sometimes manifests itself to repeat, to elaborate still further, to add details previously omitted, or even to launch upon a new topic. Such a prolongation is not in keeping with the true function of the conclusion. Nor is it desirable, on the other hand, to close abruptly, to take the audience by surprise. A speaker who finishes his address with the development of the final phase of the discussion is apt to leave a confused or unfavorable impression. He certainly does not take advantage of the excellent opportunity which a real conclusion affords, due to its position at the end of the speech. The concluding part generally remains most vividly in the listeners' minds. It is, therefore, desirable that the speaker should avoid

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wearying the audience with unwarranted prolongation, or leaving it confused or dissatisfied by an abrupt termination. With this caution against two common shortcomings, we may turn to the proper functions of the conclusion.

I. *Rounding out the Speech*

The speaker should aim in the conclusion to convey the impression of completeness, of having rounded out the address in a finished and satisfying manner.

II. *Clinching the Central Idea*

The conclusion also affords an opportunity for a final embodiment of the speaker's message in such concise and untrammelled form that his listeners will carry the essentials away with them.

III. *Arousing Enthusiasm and Exhorting to Action*

Finally, the speaker should try, whenever the nature of the subject warrants it, to arouse enthusiasm for the views set forth. Although ever mindful of the emotions of the audience, the speaker has aimed chiefly in the development to appeal to the mind, to convince. Now, having established a foundation of conviction, he is in a position to appeal more directly and intensely to the emotions. At this point is afforded, also,

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the best opportunity to appeal for action in case such a response is desired.

E. SUMMARY

To sum up briefly, we have seen that each of the three parts of a speech has special functions. It should not be inferred from this that the speaker is prohibited from striving in any given part for certain effects which he seeks more especially in another division. Indeed, it has been stated, for example, that he should try to hold the interest throughout the speech, and that he should keep the emotions active in the development as well as in the conclusion. But there are certain purposes which are best served in the introduction because of its position. The same is true of the body and the conclusion. The introduction aims to gain attention, arouse interest, present the theme in a clear and appealing manner, and to make a brief and logical transition to the body. The body seeks to emphasize the main theme, to elaborate convincingly the leading points which support it, and to keep the sympathies of the audience keen and its interest rising. The conclusion gathers up the threads of the discourse into a satisfying whole, gives a final, penetrating embodiment of the chief message, arouses enthusiasm for the views advanced, and, when feasible, exhorts to action.

CHAPTER III

INTRODUCING A SPEECH

There are several ways in which a speech may be aptly and felicitously introduced with a view to realizing the aims stated in the preceding chapter. In choosing the type of introduction for a given address the speaker should, in general, be governed by one or more of the following factors: the time at his disposal, his own temperament, the kind of audience addressed, the topic of discussion, the attitude of the audience toward the speaker and subject, and the manner in which he intends to develop his theme. Some of these conditions require special consideration, but we shall first discuss the methods which apply under ordinary circumstances.

A. COLLECTING ONE'S FORCES

After the customary salutation of the presiding officer, the speaker will do well to collect his forces in silence until the room is quiet enough to permit him to be heard distinctly. This will obviate two faults of common occurrence. In the first place, this moment or two of poising before the flight

is calculated to prevent the speaker from uttering hastily phrased sentences, in a breathless manner. During the first instant of facing an audience, only an experienced speaker has full command of his language and feels physically at ease. Most persons are momentarily unsteadied by the situation; the breathing is not under control and the heart action is irregular. In this condition one is apt to garble or express awkwardly even a carefully planned opening. A brief pause will remedy this fault. In the second place, it will prevent the speaker from wasting his introductory remarks in the subsiding murmur of the audience. The loss of the opening words tends to create a bad impression on the audience, and is further unfortunate in that these words are usually essential to the full understanding or appreciation of that which follows. The speaker, then, derives distinct advantages by taking time to look over his audience deliberately while getting his bearings and awaiting silence.

B. AVOIDING THE THREADBARE APOLOGY

With the actual beginning of the address there is apt to come a temptation to follow a widespread and hackneyed convention—to apologize. As was suggested in the first chapter, some men begin to organize their apology as soon as they consent to appear in public. In not a few instances,

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to be sure, it is the most apt and convincing feature of their entire performance; but that is a disgrace to the speaker rather than a tribute to the apology. There may, of course, be a real reason for asking the indulgence of the audience on account of hoarseness, illness, lateness or some other unavoidable shortcoming. The hoary custom of craving quarter on general principles, however, is one of the lamest means of getting under way. It does not arrest attention; it does not arouse interest; it does not tend to secure for the speaker a favorable attitude on the part of the audience; and it certainly has no bearing on his subject-matter. What may, then, be used to best advantage at the outset?

C. EFFECTIVE OPENINGS

I. *Reference to Attendant Circumstances*

If the circumstances attending the speaker's presence on the platform are of especial interest or significance, he may fitly open with comments on the fact. Suppose, for example, the invitation to speak had reached him at a distance and when he was occupied with thoughts very different from those of the present moment; this might lead to a very interesting contrast. Or, if recently he had spoken on a similar subject to a very different kind of audience, he might use this as the

basis of an interesting comment on the various groups who are working and thinking in different ways toward the same ends. Again, if the speaker has previously addressed the same body, he might refer to his pleasure on that occasion, or comment on the changes which have since occurred, affecting the lives of those present. It is to be carefully noted that in using these, or any of the following openings, it is desirable to make the initial remarks lead into the theme, just as the introductory bars of a good piece of music merge into the opening of the melody proper.

II. *Complimentary Opening*

A second method of opening is by expressing pleasure in the present opportunity, and deftly complimenting the audience on the work they are doing for the cause under consideration, or the interest which they have shown in the subject of discussion. This complimentary opening should be used, however, with discretion. Too often it is employed without reasonable warrant, and even the most unpretentious audience has a quick composite sense for the detection of flattery, insincere compliment, or anything whatever that is bogus. Probably many of my readers have heard of the prominent politician who failed lamentably in an effort to curry favor with an uneducated New York audience by speaking in

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his shirt-sleeves. If a compliment is deserved by the listeners and is sincerely intended by the speaker, it constitutes a felicitous beginning. Under such circumstances it helps to create a pleasant relationship between speaker and audience. The bogus compliment, on the contrary, is apt to recoil, greatly to the speaker's disadvantage.

III. *Narrative-Descriptive Opening*

Another excellent means of opening is a brief narration or description. A really good anecdote or a striking description of some significant object or scene is one of the surest bids for attention and interest. There is no doubt that audiences like stories especially. They liked them long before that famous Speaker made such effective use of the parables, and it is safe to say that they will always respond to a lively tale.

In using the descriptive or narrative form of opening, two things are to be observed: first, the material should be fresh and vivid, in idea, wording, and manner of delivery; second, the main point involved in the narration or word-picture should have an unmistakable significance with reference to the topic of the discussion. The speaker can readily construct his own descriptions to fit his subject. For example, if he were to speak

on the question of child labor he might open with a concrete picture, not overdrawn, of a big Chicago refrigerating plant on a broiling day in summer; of massive doors which separate the icy temperature within, from the terrific heat without; of little boys of ten or twelve years, who in operating these doors must undergo the enervating effects of this alternation of heat and cold. In an entirely different tone, the following opening of a recent biographical address suggests how stimulating a simple description can be.

"One hot August day in 1831, a gawky youth of twenty-three could have been seen walking along the streets of New York for the first time. His clothes were patched and soiled, his coat cuffs were far above his wrists and his pants scarcely reached his ankles. A much worn hat covered his head and all the worldly possessions he was not at that moment wearing were tied in a handkerchief and carried on a stick across his shoulder. There was nothing about this youngster to suggest that he would soon become one of the greatest moral, intellectual and political forces of his times. Yet this was Horace Greeley's arrival in New York."

There is little difficulty in selecting a fit subject for portrayal when the descriptive opening seems advantageous. Care should be taken, however, to choose the most significant features in order

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that the picture may be vivid, and unobscured by minor details.

In case the narrative is used, the speaker must, as a rule, depend upon tales that he hears or reads. But inasmuch as the humorous anecdote is most favored for getting the audience in a proper frame of mind toward speaker and subject, the problem of finding effective narratives is comparatively simple. The newspapers and periodicals are sprinkled with humorous bits, many of them bright, snappy and easily adaptable to a great variety of subjects. While writing this paragraph I glanced at the daily paper on my desk and took at random the first anecdote that appeared, running as follows.

"The late John Philip Quinn, who for twenty years traveled all over America exposing the electric roulette wheel and other cheating devices used in gambling, had a reform story that he would tell while exhibiting his queer paraphernalia in his private car. 'Don't be afraid of reform,' he said; 'help every poor fellow who wants to reform. The way most people act you'd think they all believed religiously in the following reform story.' 'You stopped smoking because she asked you to?' was the question put to a solemn looking chap. 'Yep.' 'And you stopped swearing because she asked you to?' 'Yep.' 'And you gave up your poker parties and went into

refined, serious society for the same reason?' 'Yep, yep.' 'And yet you never married her!' 'Well, you see, after I'd reformed like that I found I could do better.'"

To link the point of this story to the theme of any reform discussion the speaker would need only to say something to the effect that the X association or the Y party has reformed, or is reforming, and is already aiming to do better. This random anecdote merely serves to indicate a type of narrative opening which puts an audience in good humor, and foreshadows the point of the address. In the papers and magazines are to be found scores of such items, and it is a good idea to clip the best of them and file them for use when occasion arises.

IV. *The Literary Reference*

Another way of opening, akin to the narrative-descriptive method and highly favored by good speakers, is the literary reference. It may be an allusion to a character, a scene, an incident, a theory or a bit of philosophy in some poem, play, novel or other literary work. The effectiveness of this kind of opening is increased if the allusion be to some well-known work, or writer at least, for the average audience is pleased to recognize a literary acquaintanceship. And such self-satisfaction subtly reacts to the speaker's legitimate ad-

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vantage. The essential thing to be observed in making a literary allusion, as in the use of all illustrative matter, is that the point of reference should be perfectly clear in its bearing on the topic idea. The following introduction from President Wilson's discussion of "Progress" illustrates the manner in which a literary reference may fitly open an address.

"In that sage and veracious chronicle, 'Alice Through the Looking-Glass,' it is recounted how, on a noteworthy occasion, the little heroine is seized by the Red Chess Queen, who races her off at a terrific pace. They run until both of them are out of breath; then they stop, and Alice looks around her and says, 'Why, we are just where we were when we started!' 'Oh, yes,' says the Red Queen; 'you have to run twice as fast as that to get anywhere else.'

"That is a parable of progress. The laws of this country have not kept up with the change of economic circumstances in this country; they have not kept up with the change of political circumstances; and therefore we are not even where we were when we started. We shall have to run, not until we are out of breath, but until we have caught up with our own conditions, before we shall be where we were when we started; when we started this great experiment which has been the hope and the beacon of the world. And we

should have to run twice as fast as any rational program I have seen in order to get anywhere else."

V. Allusion to Timely Remark or Incident

Sometimes a timely remark, bit of conversation or incident which involves one or more of the factors of the subject under discussion affords a very apt opening. A reference to something which has been said by a previous speaker, or in a recent conversation, puts the speaker at once upon an easy and intimate footing with his audience. Again, in these days of such a multiplicity of news items, one can almost always find an account of an interesting happening which pertains to one's topic, whatever that may be.

D. PRESENTING THE SUBJECT

From any one, or combination, of the above means of getting attention and arousing interest the speaker may proceed to the presentation of the topic idea. If the subject is complex, or unfamiliar to the audience, he may use any or all of the following factors as a foundation for the discussion proper: (1) an account of the significant steps in the history of the subject leading up to the present; (2) an analysis of the existing state of affairs; (3) a careful explanation of the terms

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of the subject; (4) a summing up of the expository matter by a specific statement of the essential phases which must be discussed in order to arrive at a satisfactory conclusion. How much, if any of this exposition, need be used depends upon the nature of the subject, the nature of the audience, or both.

E. INTRODUCTION UNDER SPECIAL CIRCUMSTANCES

I. *Determined by the Subject*

In some cases the essence of the whole speech is historical or expository. Such, for example, would be an account of a convention, a biographical address, or the explanation of a machine or a manufacturing process. Obviously, little or no introductory exposition would be required in such a case to prepare the audience to understand the subject. On the other hand, for certain complex topics, particularly those which are argumentative, the audience needs an explanatory introduction in order to be able to judge with understanding the merits of the ideas advanced in the development of the address. A talk on "The New York City School System," let us say, might need for introduction only the appeal for attention and interest. But the subject, "Should New York City Adopt the Gary System?" would

require a careful elucidation of terms and conditions.

II. *Determined by the Audience*

The nature of the introduction is further determined by the audience addressed; first, in respect to its understanding; second, with reference to its attitude toward the subject. Naturally, if a particular body of listeners is conversant with the terms, general history and bearings of a subject, the speaker will be freed in great measure from preliminary explanation. Indeed, any superfluous exposition would tend to weary, or perhaps antagonize, the audience. On the contrary, if a given audience is unacquainted with the general subject for consideration, however simple it may be, care must be taken to provide adequate initiation.

Then as to the attitude of those addressed. Sometimes an audience is so keenly interested in a subject that any of the customary bids for attention or interest are a waste of time, or even out of place. In other cases there may be hostility toward the speaker personally, or toward the views which he is known to hold. The speaker must, in that event, make an attempt at the very outset to placate his hearers. To start out directly to force his ideas down the very throats of an unsympathetic audience is likely to result disas-

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trously. Brutus could tell the cobblers and carpenters of Rome to keep still and hear what he had to say, but Antony with his courteous explanation of his presence got much the better of the bargain. And what is of even greater significance, the average modern audience, in spite of points of similarity, is not to be mistaken for a Roman mob. But while it cannot be bullied, it is almost always favorably responsive to an appeal for a fair hearing; or to a statement of earnest desire to get at the truth of a vexed problem; or to a modest plea setting forth the speaker's qualification for venturing to discuss the topic; or to an expression of sympathetic understanding of the listeners' attitude toward the matter under consideration. Probably some of my readers are familiar with Henry Ward Beecher's successful opening appeal for "fair play" in one of his anti-slavery speeches, before an intensely hostile audience in Liverpool. After speaking briefly of his opposition to slavery, and of the Southern leanings he had encountered in England, he said:

"If I do not mistake the tone and temper of Englishmen, they had rather have a man who opposes them in a manly way than a sneak who agrees with them in an unmanly way. If I can carry you with me by sound convictions, I shall be immensely glad; but if I cannot carry you with me by sound arguments, I do not wish you to go

with me at all; and all that I ask is simply fair play."

A similarly successful opening, which I recently heard, was at the occasion of a "preparedness" address by Major General Leonard Wood, U. S. A. His introductory statements were to the effect that no one was more earnestly desirous of peace than military men—men who had taken part in the making of war and were therefore most keenly appreciative of the horrors of war. From this he led into his central theme, a plea for preparedness in order to prevent war. Although the audience was largely composed of militant young pacifists, General Wood was able by beginning with expressions of sympathetic understanding of his listeners' attitude to gain a very favorable hearing.

When a speaker approaches a hostile audience in one of the ways indicated above, he is usually able to gain for himself and his views at least an attitude of tolerance, without which he could not continue with any hope of success.

F. SUMMARY

This chapter has attempted to point out various specific ways of introducing a speech to meet the requirements of ordinary and special circumstances. It was first noted that a deliberate pause before opening gives the speaker a distinct advantage.

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It was then urged that he avoid the conventional apology, which fails to realize the aims of a good opening. These aims were shown to be best served by beginning with one or more of the following: a reference to attendant circumstances, a sincere compliment to the audience, a significant narration or description, a pertinent literary allusion, a reference to a timely remark or incident.

After the opening, which is designed to interest the audience and foreshadow the central idea of the address, comes the presentation of the topic. It was suggested that such exposition be used at this point as the complexity of the subject or the nature of the audience requires. The specific means of exposition advocated, any or all of which may be used, were: a historical review, a presentation of the general situation existing, a careful definition of the terms constituting the topic, a succinct statement of the salient phases to be considered in the body.

The speaker was advised not to weary his audience with superfluous exposition, nor to dwell on pleasantries when the audience is intense about the subject of discussion. For placating a hostile assemblage, an appeal for a fair hearing, a statement of earnest desire for truth, a modest claim of adequate qualification to speak, or an expression of sympathy with the views of the audience were proposed.

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The directions set forth in this chapter will, it is hoped, provide for effectively planned introductions. And ordinarily the speaker will be sufficiently advised as to the conditions which he will meet to enable him to proceed as he has intended. But he must always be prepared, when he appears before an audience, to alter his method of approach in case the immediate circumstances make a part or all of the intended introduction seem inauspicious. If, for example, an audience shows unexpected hostility, he must vary an opening planned for friendly listeners. Or, if he perceives, from vacant faces throughout the crowd, that his listeners are not as well informed as he had supposed, he must simplify his language and amplify his exposition. Again, if he has planned a leisurely or humorous opening and is surprised by an intense body of hearers, he should not hesitate to cut down his prefatory remarks to the barest essentials. In short, the speaker, following the suggestions laid down in this chapter, will plan his introduction to meet conditions so far as he knows them; but he will study his audience from the moment he faces it, and adapt his matter and manner as occasion requires.

CHAPTER IV

THE MEANS OF SUBSTANTIAL DEVELOPMENT

In considering the methods of developing the discussion of a subject one must be guided by the fact that there are many kinds of speeches, aiming at various ends. It is therefore obvious that no one hard and fast plan of procedure for all addresses can be constructed. That would savor too much of the famous Procrustean bed, to which all captives were fitted by either stretching or lopping off their limbs. Our plan of procedure must be more elastic. But at the same time certain general principles of construction can be formulated which will help the speaker to realize the aims previously stated; namely: to emphasize the main theme, to elaborate convincingly and persuasively the leading points which support it, and to keep the sympathies of the audience keen and its interest rising.

In order to effect these purposes, the essential thing which the student of speaking should strive for is clearly defined substance. How frequently at dinners, clubs, churches, gatherings of all sorts,

one hears speakers who are, perhaps, humorous, witty, charming, interesting, but who leave nothing ponderable after the echoes of their voices have died away. If an auditor of one of these speeches is later asked to tell what the speaker said, he can only pause and with some embarrassment reply that it was "something about forestry and rainfall and that sort of thing. Oh, but it was most entertaining." If only momentary entertainment is the aim, of course, all is well. And it is to be emphasized that even in speeches with more serious purpose charm, wit and the like are desirable qualities. But they must not be depended upon for the bulk of such speeches. Let them be called the soul or spirit of a speech, if one pleases, but let us first provide for them a body, a place of habitation. It has often been remarked that "a speaker must have something to say." This very good advice may well be amended to "something to say in a clear and definite form."

A. DETERMINING THE MAIN THEME

In order to give an address this clearly defined substance, the speaker must first determine what the chief purpose of his discourse is to be. In other words, he must establish his "text" or main theme, and not be satisfied to string together random comments on the general subject. If, for

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example, his topic is "Socialism," he should decide what impression he wishes to create: that socialism is not a practicable scheme; or that socialism will solve the chief problems of modern society; or that socialism aims to secure the greatest good for the greatest number. I do not mean that every speech is to be constructed along purely argumentative lines. The speaker may at times be required, in all fairness, to present material which makes against his main view; but in any speech the dominant trend should be toward a definite goal. Let us take as another sample topic something entirely foreign to the realm of argument: "The Poetry of Robert Browning." Now, in preparation for an address on this topic it would be most desirable to select what seems to be the most characteristic thing about Browning's poetry and make that the backbone of the discussion. It might be to show the dramatic quality of the work, or Browning's knowledge of human nature. Whatever the general subject of discussion may be, a central theme conduces to clearly defined substance.

B. SUPPORTING THE MAIN THEME

Whenever it is possible to establish a leading purpose, the development should consist of definite points supporting that purpose. We may illustrate with the theme idea, "Browning's poetry

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shows a wide knowledge of human nature." To give this leading proposition definite support we should develop our discourse around some such distinct phases as follow:

A. Browning knew the depths and shallows of the lover.

B. Browning penetrated the secret thoughts and motives of the criminal.

C. He comprehended the soul qualities of the fanatic.

D. He knew the everyday man of affairs.

E. He understood the merits and the defects of the patriot.

F. He had an appreciative sympathy for the lonely and disheartened.

Similarly, if one were to speak on a topic as remote from Browning's poetry as street-car advertising, he should observe this principle of definitely supporting the leading theme. Suppose the chief purpose of his address was to impress the audience that street-car advertising is a very advantageous form of general appeal. To this end, his elaboration should develop along these lines:

A. Street-car advertising commands attention.

B. It arouses interest.

C. It has an enormous circulation.

D. It appeals at advantageous times.

E. It is relatively cheap.

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From an address built up in the manner suggested, the listener goes away not only with a definite message, but also with clear and definite reasons for believing it.

C. MEANS OF ELABORATION

Of equal importance with definite leading ideas is substantial material to support those ideas. Any address which consists of leading points elaborated with mere talk, no matter how brilliant the phrasing and diction, is open to the charge of being "thin." When we state that Browning understood the patriot, it is essential to bring to the attention of the audience his poems dealing with patriots; to indicate wherein and how he expresses the characteristic thoughts, moods and acts of the patriot. If we advance the idea that street-car advertising is relatively cheap, we must substantiate this claim by submitting rates, space, term of service, and numbers reached, in comparison with similar data for other forms of general advertising. Whatever point we advance we must "make good." As will be pointed out, there are several ways of making good, of substantiating, our points. Sometimes one means will suffice; again, a combination of two or three can be used to best advantage.

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I. *Specific Cases*

It is safe to say that for convincing effect no one method of elaboration equals the presentation of a representative array of concrete cases in point. If, for instance, in discussing the topic, "England's Violation of Neutral Rights," the speaker states that she has interfered with United States mails, his strongest support for the contention would be the citation of specific seizures and detentions. The following passage from a contemporary speech by the Hon. Clyde H. Tavenner, of Illinois, in the House of Representatives gives a typical example of the telling use of specific cases. Mr. Tavenner is contending that the men back of the Navy League will profit by the League's propaganda.

"Now I come down to the officers of the Navy League to-day. The president of the league, Col. Robert M. Thompson, the gentleman who was unkind enough to threaten to sue me but not kind enough to do it [applause on the Democratic side], is chairman of the board of directors of the International Nickel Co., the business of which, according to the Wall Street Journal, has been very much improved by the war.

"The directorate of the International Nickel Co. interlocks with that of the United States Steel Corporation, Edmund C. Converse sitting as a

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director on both concerns. United States Steel controls the bulk of the steel industry in this country, and is capitalized for \$1,512,000,000, while International Nickel controls the greater part of the nickel lands of the North American Continent, and is capitalized at \$47,000,000.

"Col. Thompson, as president of the Navy League, was a happy selection indeed, because the steel, nickel, and copper interests, all of which will profit handsomely through war and preparation for war, interlock beautifully through him and his International Nickel Co. W. A. Clark, the Montana 'copper king,' is president of the Waelark Wire Co. and Col. Thompson is one of his directors on that corporation. Then, too, Col. Thompson is president of the New York Metal Exchange.

"Col. Thompson's International Nickel Co. also interlocks with the Midvale Steel & Ordnance Co., W. E. Corey being a director of International Nickel and president and director of the new Midvale corporation, which was organized recently for \$100,000,000 especially to handle the growing war-trafficking trade, and is one of the largest war-trading firms in the United States. Mr. Corey only recently retired from the presidency of the Carnegie Steel Co. and from the board of directors of United States Steel. One of the underlying concerns of the new Midvale company is the Remington Arms Co., which has a contract to

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manufacture 2,000,000 Enfield rifles for the British Government.

"The International Nickel Co. also interlocks with the Midvale concern through Ambrose Monell, who is president of the International Nickel Co. and a director of the Midvale Steel & Ordnance Co.

"Seward Prosser, another director of International Nickel, is one of the contributors to the funds of the Navy League which have been used to banquet Secretaries of the Navy and Members of Congress, hire speakers, and carry on the elaborate campaign for 'preparedness' which the Navy League has been carrying on most earnestly for the last 13 years, and which promises now to bear fruit in the form of staggering increases in Army and Navy appropriations.

"International Nickel also interlocks directly with the United States Navy Department, through W. H. Brownson, retired rear admiral, who is a director of the International Nickel Co. and on the pay roll of the Government at a salary of \$6,000 a year, which is three-fourths full pay. 'Who's Who' for 1914-15 gives Admiral Brownson's address as 'Navy Department, Washington, D. C.' Admiral Brownson is, no doubt, of more value to the International Nickel Co. in Washington, where he comes into intimate contact with fellow naval officers, than he would be any place else."

An important point to note in the passage just

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quoted is that Mr. Tavenner uses what I have termed a "representative array" of examples. One ought usually to cite at least five or six typical cases; the number will depend, of course, upon one's success in a given investigation. But the speaker is cautioned against trying to support an important generalization with one or two instances, unless he can show that these are fairly typical.

II. *Antecedent Probability*

Another method of supporting a point is by elaborating on the basis of antecedent probability. If under certain conditions a certain thing has always happened, one may fairly prophesy that with the same or very similar conditions substantially the same thing will again occur. For example, if the "Solid South" has gone democratic for many years past, one may point to a similar outcome in the next election providing no new factor appears to offset antecedent probability. The speaker must always be cognizant of the possibility of this new factor.

III. *Analogy*

It is possible to elaborate a point by showing an essential similarity between two things which are unlike in some respects. On the basis of this essential similarity we may presume that both will operate alike. For example, if we wished to show

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that a censorship of moving-pictures would be futile, we might instance the failure of stage-censorship as analogous. A classic and very striking use of analogy was Patrick Henry's observation, "Cæsar had his Brutus, Charles I his Cromwell, and George III—may profit by their example." In cases like the examples cited, the analogy has a considerable convincing effect because the things compared resemble one another so closely in their essential nature. But as the essential resemblances between the analogues decrease, the convincing effect of the remaining similarity decreases. An analogy between the evolution of a machine and the evolution of a butterfly has only a decorative, or at best illustrative value.

IV. *Effect to Cause*

A proposition may be developed in demonstrating the truth of a statement or the existence of a phenomenon or state of affairs by arguing from effect to cause. In using this method of elaboration we prove the existence of one thing by calling attention to the indisputable presence of something which is an invariable indication of the former. For example, a flock of buzzards hovering over a southern swamp is a sign of a carcass below. The fact that people of all classes throughout the country purchase more Ford cars than any other make is a sign that these cars represent an excep-

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tional value for the price paid. When Patrick Henry spoke the following words, he was using a very potent argument from effect to cause:

"Ask yourselves how this gracious reception of our petition comports with those warlike preparations which cover our waters and darken our land. Are fleets and armies necessary to a work of love and reconciliation? Have we shown ourselves so unwilling to be reconciled that force must be called in to win back our love? Let us not deceive ourselves, sir. These are implements of war and subjugation,—the last arguments to which kings resort. I ask, gentlemen, what means this martial array, if its purpose be not to force us to submission? Can gentlemen assign any other possible motive for it? Has Great Britain any enemy in this quarter of the world to call for all this accumulation of navies and armies? No, sir, she has none. They are meant for us; they can be meant for no other. They are sent over to bind and rivet upon us those chains which the British Ministry have been so long forging."

Attention is directed to the way in which Patrick Henry takes care to eliminate those factors which might appear to be causes for the effect under consideration. The speaker should, likewise, be sure to satisfy his audience that the effect he considers is produced by no other cause than the one which he assigns.

V. Cause to Effect

Development from cause to effect simply reverses the foregoing method of procedure. If a certain cause has in the past produced a given effect, the speaker can from such an admittedly existing cause predict its customary effect. Or he may develop his point by showing a causal relationship between two existing phenomena; this development may, of course, proceed from cause to effect or vice versa. For example, in an address attacking modern prison reforms, the speaker might wish to elaborate the point, "Danger to Society." For this purpose he could present the lenient, trustful attitude of the reform officials toward prisoners; then point to the increasing number of escapes from prisons of the reformed type; and finally link the two phenomena by showing a cause to effect relationship.

At this point it will not be amiss to emphasize the danger of a common fallacy incident to this method of reasoning. The readiness and conclusiveness with which the average person attributes causes and effects is remarkable. "The high cost of living is due to the tariff," says Smith; "to the railroads," says Brown; "to the middleman," says Jones. Similarly, "The cause of the great war was England's envy," says one; "No, it was German militarism," says another; at which the

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third and most muscular of the trio settles the matter by declaring the cause of the war to be Russian greed. Now the speaker must remember that the Browns and Smiths and Joneses with their own opinions are always present in the average audience. He will do well, therefore, to demonstrate cause and effect with care, clearing away fallacious relationships, and sometimes being content to establish a cause as contributory, or an effect as partial.

VI. *From General to Specific*

A useful method of elaboration is the logical sequence known as deduction. In deduction we establish the status of a specific case by classifying it under a general law or principle. The reader is probably familiar with the syllogism, as the formal process of deductive reasoning is called.

Major premise: All public nuisances should be abolished by law.

Minor premise: The uncovered ash-cart is a public nuisance.

Conclusion: Therefore, the uncovered ash-cart should be abolished by law.

In writing or speaking we rarely express the entire process; but when we say, "The uncovered ash-cart should be abolished by law because it is a public nuisance," we really use the deductive process, omitting the obvious major premise,

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which the listener instinctively supplies. The minor premise is also often omitted, as when we say, "Fenton should have a public park, for every city should have a public park." Even the conclusion is sometimes merely implied; for example, "Every criminal should be brought to trial, and certainly X is a criminal."

Thus, with the omission of one of the premises or even the conclusion, we constantly use this logical sequence in developing our ideas. The chief reason for its frequent use is the fact that well-established generalizations—and only such should constitute the bases of deductions—are the results of long experience, often a part of the accumulated wisdom of generations or ages. It is, of course, absolutely essential that an audience accept the general statement, the major premise. With that assured, however, the speaker has only to show that the specific phenomenon falls under the generalization, in order to establish an inevitable conclusion. Compared with the difficulty of establishing the generalization itself, this task is simple. A very clear case in point is found in the work of a criminal lawyer, who, if he can prove his client insane, frees him from responsibility for the crime which he has committed. This is often a difficult proposition, but imagine the time it must have taken to establish the major premise, "No insane person should be held accountable

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for his crime"! It will be readily understood that the speaker ought never to ignore the advantage of deduction whenever it is applicable.

VII. *Narration-Description*

A considerable number of points can be developed wholly or in greater part by the narrative-descriptive method. Sometimes narration is used exclusively; sometimes only description. But since the two are so frequently combined, it is better to consider them together. Unquestionably this method of elaborating a point or an entire topic is the easiest one because the subject-matter is practically self-arranged. Moreover, each successive advance suggests the following step while one is speaking. A schoolboy can describe or narrate before he is able to undertake with any success the more difficult tasks of exposition or argumentation. Incidentally, it is a very good idea for beginners to serve their early speaking apprenticeship with topics which permit of the narrative-descriptive method of development. Travel, biography, and the great variety of subjects which lend themselves to historical treatment belong to this category.

VIII. *Definition*

Definition, understood in a broad sense, is an extremely important factor in elaboration. It

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ranges from a mere synonym, or dictionary explanation, for a single word, to a detailed and varied exposition of a complex idea. It is sufficient to say that "definite" means "distinct, clear-cut;" or, using the logical form, that a triangle is a plane figure (genus) having three sides (differentia). But whenever in his address a speaker brings forward an unfamiliar or involved concept or expression, he must employ more elaborate means to make its meaning perfectly clear to the audience. We shall therefore present some of the most important methods of definition, considered as means of elaborating the points of a discussion.

a. *By Repetition*

The meaning of a statement which the audience does not seem to understand may often be made clear by repeating the idea in a different form, preferably in simpler terms. The repetition may also be employed in such a way as to afford the audience a new viewpoint. Again, new factors may be added in a series of repetitions, each succeeding repetition contributing something and embodying the gist of the preceding cumulation. For example:

The government of the City of X is feudal rather than democratic in its structure. That is, it is dominated by an overlord and his political hench-

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men. These feudal rulers of the City of X are mulcting the people as of old to fortify and garnish their own strongholds. Such an antiquated form of public robbery should long ago have met with determined suppression at the hands of enlightened citizenship.

Of course the ordinary form of repetition with a change of the wording or the viewpoint is usually more applicable, but in case the cumulative repetition can be used, it has the additional value of gathering force as it moves forward, much as the stream fed by tributaries.

b. *By Comparison or Contrast*

Comparison or contrast is another advantageous means of defining. This method aims to make the subject clear by showing its points of likeness or dissimilarity to something which is already familiar to the audience. Or, if the particular thing under consideration is likely to be confused in the minds of the listeners with some other concept, a careful comparison of the two is desirable, even though both be unfamiliar. Each will be illuminated by being displayed in the light of the other. Socialism and Anarchism, Republicans and Progressives, Syndicalism and Unionism, Conservatism and Radicalism, Science and Art are suggestive of the types which invite

and reward comparison or contrast. The following passage from an address on literature by Professor Brander Matthews illustrates the method:

"Art and Science have each of them their own field; they have each of them their own work to do; and they are not competitors but colleagues in the service of humanity, responding to different needs. Man cannot live by Science alone, since Science does not feed the soul; and it is Art which nourishes the heart of man. Science does what it can; and Art does what it must. Science takes no thought of the individual; and individuality is the essence of Art. Science seeks to be impersonal and it is ever struggling to cast out what it calls the personal equation. Art cherishes individuality and is what it is because of the differences which distinguish one man from another, and therefore the loftiest achievements of Art are the result of the personal equation raised to the highest power."

c. By Negation

Closely akin to the method just presented is definition by negation; that is, by clearing away false notions from the mind of the audience; by explaining what the subject is not. Sometimes negative statements are used exclusively until the speaker has the ground cleared for the reception of the positive definition. Burke, in his

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Conciliation speech, affords a typical illustration of this particular form.

"The proposition is peace. Not peace through the medium of war; not peace to be hunted through the labyrinth of intricate and endless negotiations; not peace to arise out of universal discord fomented from principle in all parts of the empire; not peace to depend on the juridical determination of perplexing questions, or the precise marking the shadowy boundaries of a complex government. It is simple peace, sought in its natural course and in its ordinary haunts. It is peace sought in the principles of peace, and laid in principles purely pacific. I propose by removing the ground of difference, and by restoring the former unsuspecting confidence of the Colonies in the mother country, to give permanent satisfaction to your people; and, far from a scheme of ruling by discord, to reconcile them to each other in the same act and by the bond of the very same interest which reconciles them to the British government."

Again, negation and affirmation may be intermingled, as in the following passage from Matthew Arnold:

"But there is of culture another view, in which not solely the scientific passion, the sheer desire to see things as they are, natural and proper in an intelligent being, appears as the ground of it. There is a view in which all the love of our neigh-

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bor, the impulses toward action, help, and beneficence, the desire for removing human error, clearing human confusion, and diminishing human misery, the noble aspiration to leave the world better and happier than we found it,—motives eminently such as are called social,—come in as part of the grounds of culture, and the main and pre-eminent part. Culture is then properly described not as having its origin in curiosity, but as having its origin in the love of perfection; it is a study of perfection. It moves by the force, not merely or primarily of the scientific passion for pure knowledge, but also of the moral and social passion for doing good."

d. *By Concrete Example*

One of the simplest, and at the same time most effective, aids to definition is a concrete case in point. Often when abstract statements about a proposition fail to reach home, or when it is desired to clinch an abstract presentation, a single instance of the actual working of the theory advanced will clarify the understanding of the audience. The illustration may even be hypothetical since it is employed for the purpose of explanation, not conviction. Whenever possible, however, a real incident is preferable because it conveys the impression that the idea is a practical, working one. The example must be

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clearly to the point, and care must be taken never to develop any illustrative feature to such an extent that it distracts the mind of the audience from the topic by overshadowing the idea which the example is intended to illuminate. To exemplify the use of the concrete case in definition, let us suppose that the topic of discussion is "Municipal Government," and the particular point to be defined, "Lack of Departmental Co-operation." Either before or after his abstract presentation, the speaker might say:

An instance happened a few days ago in X which will serve to illustrate what I mean by lack of departmental co-operation. A fire occurred in one of the crowded sections of the city, and after it was extinguished a great heap of drenched débris was left in the street. Nearby residents brought the matter to the attention of the street-cleaning department, but owing to a city ordinance, this department was unable to remove the refuse without an order from the fire department. Soon stray animals and vermin began to collect, and, as it chanced, the city was at the time in the throes of a children's epidemic. Naturally, the attention of the health and police departments was called to the matter; also further appeals to the street-cleaning department were made by incensed citizens. Still nothing was done. Finally, after five days had elapsed, an irate shop-keeper

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in the neighborhood paid a truck-driver to haul away the nuisance. That is what I mean by lack of departmental co-operation.

e. By Details

One more means of definition may be cited: the method of details. In following this method, the general concept is elucidated by an analysis into the specific factors which constitute the whole. This analytical process may be applied to widely diversified classes of subjects, such as a view, a law, an action, a process, a structure, a principle, or an object. Anything which is separable into parts may profitably be subjected to detailed analysis if the speaker judges that the effect will be clearer or more impressive than that produced by a general statement. The following excerpt from Cardinal Newman's definition of a gentleman is a very good illustration of the method of details.

"Hence it is that it is almost a definition of a gentleman to say that he is one who never inflicts pain. This description is both refined and, as far as it goes, accurate. He is mainly occupied in merely removing the obstacles which hinder the free and unembarrassed action of those about him; and he concurs with their movements rather than takes the initiative himself. His benefits may be considered as parallel to what are called

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comforts or conveniences in arrangements of a personal nature: like an easy chair or a good fire, which do their part in dispelling cold and fatigue, though nature provides both means of rest and animal heat without them. The true gentleman in like manner carefully avoids whatever may cause a jar or jolt in the minds of those with whom he is cast,—all clashing of opinion, or collision of feeling, all restraint, or suspicion, or gloom, or resentment; his great concern being to make everyone at his ease and at home. He has his eyes on all the company; he is tender toward the bashful, gentle toward the distant, and merciful toward the absurd; he can recollect to whom he is speaking; he guards against unseasonable allusions, or topics which may irritate; he is seldom prominent in conversation, and never wearisome. He makes light of favors while he does them, and seems to be receiving when he is conferring. He never speaks of himself except when compelled, never defends himself by a mere retort; he has no ears for slander or gossip, is scrupulous in imputing motives to those who interfere with him, and interprets everything for the best. He is never mean or little in his disputes, never takes unfair advantage, never mistakes personalities or sharp sayings for arguments, or insinuates evil which he dare not say out. From a long-sighted prudence he observes the maxim of the ancient sage, that

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we should ever conduct ourselves towards our enemy as if he were one day to be our friend. He has too much good sense to be affronted at insults, he is too well employed to remember injuries, and too indolent to bear malice. He is patient, forbearing, and resigned, on philosophical principles; he submits to pain, because it is inevitable, to bereavement because it is irreparable, and to death because it is his destiny."

It is of course patent that the detailed organization of the above passage can hardly be paralleled in extemporaneous speech; but the striking effect of its finished elaboration suggests that in using any method of definition the speaker may profit greatly by being sure that the subject is clearly defined in his own mind. Furthermore, it is desirable that as far as possible he should determine while planning his address the methods he will use in defining the more important ideas. With a knowledge of the various means of exposition previously discussed, he may trust to impromptu explanation of matters of minor importance.

D. SUMMARY

At the opening of this chapter it was pointed out that no one detailed plan of procedure could be suggested for handling the wide variety of topics used by speakers. Certain general principles of construction, however, which apply under any

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circumstances, have been presented. It was emphasized at the outset that every topic should be elaborated with clearly defined substance, directed toward making a distinct and lasting impression on the audience. The first step advocated for this purpose was the selection of a main theme, or central idea. The next requisite proposed was the providing of leading points which definitely support the main theme. The third factor to be discussed was the methods of elaborating these leading points. They may be summed up as follows: (1) by citing specific examples; (2) by applying the principle of antecedent probability; (3) by using analogy; (4) by proceeding from effect to cause; (5) or from cause to effect; (6) by developing a point from the general to the specific; i. e., by deduction; (7) by employing narration or description; (8) by definition in the form of repetition, comparison or contrast, negation, concrete example, or detailed analysis.

These eight methods, with the various modifications and combinations which will occur to the speaker in working up a given subject, provide adequate means for elaborating in substantial manner a wide diversity of topics. We may now turn to methods of arrangement which will further help the speaker to realize the ends sought in the body of the discussion.

CHAPTER V

ARRANGING THE MATERIAL

Concerning arrangement, as was stated of subject-matter, it must be understood that no one method will fit all speeches. Nor is it likely that any one address will follow a single plan throughout the entire development. The speaker can ordinarily lay out the main headings, or "trunk lines," of a given discourse according to the one method which seems best calculated to carry his message as a whole. But in the arrangement of subordinate parts, he must feel free to employ such various methods as fit those parts. Some of these methods, which may be termed logical, are inherent in the particular kind of subject-matter discussed; others are based upon psychological relationships; still other methods depend neither upon logic nor psychology, strictly speaking, but are arbitrarily designed for special effects.

A. LOGICAL METHODS OF ARRANGEMENT

I. *Cause and Effect*

Arrangement based on cause and effect is used, as the name implies, when discussing causal rela-

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tionships. The essential thing to observe in employing this method is the avoidance of the confusion which is likely to result from moving backward and forward between cause and effect. It is usually possible to obviate this shortcoming by completing the discussion of the cause or the effect, as the case may be, before proceeding to the other factor. Notice how this is exemplified in the following passage from Carlyle's "Essay on Burns."

"Picturesque tourists, all manner of fashionable dangles after literature, and, far worse, all manner of convivial Maecenases, hovered round him [Burns] in his retreat; and his good as well as his weak qualities secured them influence over him. He was flattered by their notice; and his warm social nature made it impossible for him to shake them off, and hold on his way apart from them. These men, as we believe, were proximately the means of his ruin. Not that they meant him any ill; they only meant themselves a little good; if he suffered harm, let *him* look to it! But they wasted his precious time and his precious talent; they disturbed his composure, broke down his returning habits of temperance and assiduous contented exertion. Their pampering was baneful to him; their cruelty, which soon followed, was equally baneful. The old grudge against Fortune's inequality awoke with new bitterness in

their neighborhood; and Burns had no retreat but to 'the Rock of Independence,' which is but an air-castle after all, that looks well at a distance, but will screen no one from real wind and wet. Flushed with irregular excitement, exasperated alternately by contempt of others, and contempt of himself, Burns was no longer regaining his peace of mind, but fast losing it forever. There was a hollowness at the heart of his life, for his conscience did not now approve what he was doing."

II. *Chronological Order*

The chronological or time order is applicable whenever the subject-matter is concerned with events in sequence. It may be well to note that constant and explicit references to the details of chronology are very apt to produce a dry, mechanical effect. For instance, a month by month or year by year development if at all prolonged, and particularly if the time and not the essence of the events is made prominent, would fatigue the most long-suffering audience. Another thing to beware of is the confusion which results from jumping backward and forward in chronology. The speaker may profitably take advantage of time order in arrangement but he should avoid the pitfalls of the method by moving constantly forward, and by bringing out the significance

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of the events, with a corresponding subordination of the mere chronological details unless they be of especial importance. The following brief outline will serve to suggest how time order may furnish the basis of arrangement for various topics.

The Anthracite Coal-Strike of 1902

- A. Introduction (The Basic Conditions).
- B. The Beginning.
- C. The Development.
- D. The Climax.
- E. The Settlement.
- F. Conclusion (Significance for the Future).

III. *Space Order*

Space order applies chiefly to descriptive matter, but may be useful whenever the subject of the speech, or any part of it, deals with material which can be conveniently treated on a basis of space relationship. The regular and most orderly plan of development is to select a significant point of departure, such as center, top or bottom, end, nearest or farthest location, and proceed with the parts, objects or places in the order of their position in space. A typical instance of the regular space order is afforded by a passage from Scott's description of Cedric the Saxon.

"His face was broad, with large blue eyes, open and frank features, fine teeth, and a well formed head, altogether expressive of that sort of good humor which often lodges with a sudden and hasty temper. Pride and jealousy there was in his eye, for his life had been spent in asserting rights which were constantly liable to invasion; and the prompt, fiery and resolute disposition of the man had been kept constantly upon the alert by the circumstances of his situation. His long yellow hair was equally divided on the top of his head and upon his brow, and combed down on each side to the length of his shoulders: it had but little tendency to grey, although Cedric was approaching to his sixtieth year. His dress was a tunic of forest green, furred at the throat and cuffs with what was called minever—a kind of fur inferior in quality to ermine, and formed, it is believed, of the skin of the grey squirrel. This doublet hung unbuttoned over a close dress of scarlet which sat tight to his body; he had breeches of the same, but they did not reach below the lower part of the thigh, leaving the knee exposed. His feet had sandals of the same fashion with the peasants, but of finer materials, and secured in front with golden clasps."

Such a directly progressive arrangement makes for clearness of visualization on the part of the audience. However, a word of caution is desirable

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against following regular space order blindly. If the speaker judges that any given object or scene could be more strikingly depicted by using another method, say the order of relative importance, or association of ideas, he should not hesitate to employ it. Indeed, for creating a general impression, an appreciation of "atmosphere," it is better to select suggestive details, without reference to regular space order. The effectiveness of this method is clearly exemplified in Washington Irving's picture of the Stratford sexton's cottage.

"His dwelling was a cottage looking out upon the Avon and its bordering meadows, and was a picture of that neatness, order and comfort which pervade the humblest dwellings in this country. A low whitewashed room, with a stone floor carefully scrubbed, served for parlor, kitchen, and hall. Rows of pewter and earthen dishes glittered along the dresser. On an old oaken table, well rubbed and polished, lay the family Bible and prayer-book, and the drawer contained the family library, composed of about half a score of well-thumbed volumes. An ancient clock, that important article of cottage furniture, ticked on the opposite side of the room, with a bright warming pan hanging on one side of it, and the old man's horn-handled Sunday cane on the other. The fire-place, as usual, was wide and deep enough to admit a gossip knot within its jambs."

A more harmonious combination of arbitrarily grouped details could hardly be imagined. The effect is highly artistic. When, however, a speaker desires to convey a more definite, or better, a more photographic idea of the relationship of parts, space order is preferable. It is of great advantage also when the topic lends itself to an analysis based upon space divisions, such as the following.

New York State Farming

- A. Introduction.
- B. The Northern Counties.
 - a. East.
 - b. Middle.
 - c. West.
- C. The Middle Counties.
- D. The Southern Counties.
- E. Conclusion.

IV. *Predetermined Analysis*

A fourth logical plan of arrangement is based on a predetermined division of the subject. This method is applicable when the subject of discussion is a resolution or measure consisting of distinct clauses. Unless the subject-matter requires special arrangement, such as procedure from simple to complex or less important to more important, the speaker will do well to take up the

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clauses in the order of their appearance in the measure under consideration. For example, an enactment known as the "Widows' Pension Law" has just been passed. Reduced to its simplest form, it contains four provisions:

"1. It gives \$20 a month to all Civil War widows who were married to their husbands during their husband's service.

"2. All widows of veterans who have now reached or may reach the age of seventy years will receive \$20 a month.

"3. All widows of Civil War veterans who were dropped by reason of their remarriage, and who again became widows, either by reason of the death of their second husbands or by divorces, for which they were not to blame, will be restored to their pensionable status.

"4. The limitation on marriages is extended 15 years, from 1890 to 1905. This extension of 15 years, it is hoped, will include the great mass of those who married their husbands after the passage of the act of 1890."

Such an analysis constitutes a very serviceable basis for the arrangement of material in a speech which essays to discuss each section of an itemized measure.

B. ARRANGEMENT ON A PSYCHOLOGICAL BASIS

I. *Simple or Familiar to Complex or Unfamiliar*

If a given topic involves phases which are comparatively familiar, or simple, easily comprehended, and others which are unfamiliar, or complex and difficult to grasp, it is desirable to proceed from the known to the unknown, from the simple to the complex. In using this plan the speaker not only avoids mystifying or discouraging his audience at the outset, but he also prepares it, as he proceeds, to understand matters of increasing complexity. The same principle which governs the arrangement of material in an arithmetic may well be applied to speech-material. A talk on popular elections, for example, might begin with a discussion of the town-meeting, proceed through municipal, county, and state elections, and finally arrive at an exposition of the manner of choosing the national executive.

II. *Association of Ideas*

Association of ideas constitutes the basis of one of the most advantageous and commonly used methods of arrangement. Many discussions which do not lend themselves to the time, space, simple to complex, or other method of procedure are effectively carried forward by the impetus of suc-

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cessive suggestions. That is, point A suggests point B, which in turn suggests point C, etc. The field of suggestiveness or association of ideas comprises, among other things, contraries, such as black—white, Protestant—Catholic, Republican—Democrat, ancient—modern; also habitually linked phases or phenomena, such as intellectual—physical—spiritual, labor—capital—consumer, upper classes—middle classes—lower classes, cost—power—speed—endurance (of a machine). The other evening a very capable salesman furnished me with a practical application of arrangement by association of ideas. I asked him the price of one of his phonographs. He stated the price, and proceeded to compare the prices of rival instruments, which were somewhat less expensive. This fact led him to a discussion of the greater beauty and volume of tone in the machine which he was selling. His talk then turned naturally to an explanation of the superior construction and operation of the reproducing appliances. This phase brought to mind the question of records and the great advantage of his phonograph in that respect.

Success in applying this method depends in no small degree upon the skill with which the speaker leads one phase into the next. It should be done in such a way that the sequence A-B-C-D, etc., appeals to the audience as a most natural one.

The secret lies, first, in a little careful thinking which seizes upon the essential points of contact between the various phases of a discussion; and, second, in a well-phrased indication of these points of contact as a guarantee that the audience will see the connection as the speaker has thought it out.

C. ARRANGEMENT FOR SPECIAL EFFECTS

I. *Special Interests*

The speaker may choose arbitrarily to open the body of the discussion with a phase which he thinks will be of particular interest to his listeners. This would be especially desirable when a given audience is known to be more concerned about a certain aspect of a question than about others equally important, perhaps, from a broader viewpoint. Under such conditions it would be unwise to try first to interest one's auditors in points which they felt were of minor significance. For example, New York City to-day is agitated by the question of a railroad right of way along a water-front. There are three important phases involved: the legality of the matter, the material advantage to the public and the road, and the æsthetic aspect. To certain people the last phase is of such overwhelming significance that they are inclined to dismiss any other considera-

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tion with more or less scorn. In addressing such a group it would be highly desirable to arrange one's material so as first to satisfy their paramount interest. After that they might be more effectively attentive to the other important considerations. This point regarding arrangement suggests a very noteworthy principle of public speaking which will be touched upon later; namely: that the speaker should always develop his address with a keen appreciation of what the audience may be thinking and feeling about the subject.

II. *Submerging Minor Points*

It is advantageous, whenever feasible, to place the least significant or most weakly supported points in the middle of the development. In that position they are least likely to leave an unfavorable impression. And inasmuch as it is necessarily the fate of certain points to be in a measure submerged in the mass, the weaker ones deserve it. In following this suggestion the speaker is cautioned not carelessly to permit it to take precedence over the principles of arrangement based on logic and psychology. It would ordinarily be unwise, for instance, to distort time or space order, or to disturb the progress of associated phases merely for the sake of burying a relatively unimportant point. However, the method under consideration can almost always be

employed to good advantage when the question of order is largely one of placing for emphasis. To illustrate, we may take such a set of points as was suggested for the support of the street-car advertising topic:

- A. Street-car advertising commands attention.
- B. It arouses interest.
- C. It has an enormous circulation.
- D. It appeals at advantageous times.
- E. It is relatively cheap.

Now, the above arrangement is, perhaps, no better than several others. If for his particular purpose the speaker judges that points D and E are weakest, he should shift them to the positions of B and C. Then, of course, he would develop the points in such a way as to make them cohere to the phases before and after. The illustration is typical of many groups which may profitably be arranged in accordance with the plan of submerging minor considerations.

III. *Placing the Most Important Phase*

We come now to the paramount feature of arbitrary arrangement. This is the placing of the most important phase of the discussion. Owing to the fact that the material at the close of the body is left in the minds of the audience unencumbered by other points, the speaker ought to make a special effort to present here the chief

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consideration. In discussions which permit of such flexible adjustment as was illustrated in the preceding paragraph this arrangement is an easy matter. But where the topic lends itself best to a plan of arrangement based strictly on, let us say, time, space, or association of ideas, there may be some difficulty in placing the most significant phase in the position of emphasis. It can be done, however, without giving a noticeable effect of distortion or incoherence. Take, for example, the outline previously suggested in the discussion of time order:

The Coal Strike of 1902

- A. Introduction (The Basic Conditions).
- B. The Beginning.
- C. The Development.
- D. The Climax.
- E. The Settlement.
- F. Conclusion (Significance for the Future).

Let us suppose that by far the most important phase chances to be "The Development." The speaker may treat it briefly in its proper time order and then recur to it again just before the conclusion with some such introduction as follows: Of the various phases upon which I have touched, one period stands out as the most momentous: the period which witnessed the acts of unbridled lawlessness on the part of the men, and

of intimidation on the part of the operators. We have already considered this phase in a general way, but a more detailed examination is essential to a full appreciation not only of its actual results, but also of its implications, etc. Such a method of treatment is widely applicable, and since it is of undoubted value to get the emphatic phase at the close of the discussion, it should be freely employed.

D. SUMMARY

In this chapter we have considered the different methods of arrangement available for various topics and aims. It was pointed out that while no one method would ordinarily be used for the development of a subject in every detail, a consistent plan of procedure for the main divisions is best calculated to drive home the speaker's message. Sub-heads may then be arranged according to various other methods as may seem fitting.

The methods of arrangement were presented in three groups. The first of these, termed logical, comprises: (1) the cause and effect method, which provides for handling causal relationships; (2) time order, which presents material in a direct chronological sequence; (3) space order, adapted to the development of topics which involve place relationships; and (4) arrangement following predetermined analysis, for use in discussing an item-

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ized proposition or measure. The second group, called psychological, comprises: (1) the method of proceeding from the familiar, or simple, to the unknown, or complex; and (2) procedure by successive suggestions, a method based on association of ideas. The third group comprises three suggestions for placing certain points in the most advantageous positions: (1) by opening the body of the speech with a phase of predominant interest to a given audience; (2) by submerging minor, or least strongly developed, points in the middle of the discourse; and (3) by placing the most significant phase, or recurring to this phase, at the close of the body.

It would be an exaggeration to claim for arrangement as important a place in speech construction as for subject-matter. A comparison with architecture, however, presents a fair analogy: you must first have the material to build with, but it makes a vast difference to the structure how you arrange that material. Later on when we take up the subject of building an outline, the force of this analogy will be even more obvious.

CHAPTER VI

CONCLUDING A SPEECH

Having before us the various possibilities for introducing, developing, and arranging the material of an address, we shall now consider how it may be terminated in such a way as to realize the aims of the conclusion. These may be briefly restated as follows: to give an impression of completeness; to establish finally the central idea; to arouse enthusiasm for the speaker's views; and to stimulate action, if active response is desired.

A. THE EFFECT OF COMPLETENESS

Sometimes, owing to limitation of time or restriction of his topic, a speaker deems it unwise to touch upon every important phase of the general subject of discussion. Under such circumstances the audience, failing to divine his reason, may get the impression that the speaker has purposely evaded certain issues. Or it may feel that he has not been fully aware of the possibilities of the subject. This undesirable impression will ordinarily be provided against in the introductory analysis; but if the speaker has any doubt about

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the matter when he reaches his concluding section, he should take care to explain any significant omission.

The next step toward rounding out the address may be taken by using one or both of the following means. The first of these is a succinct restatement of the leading points which have contributed to the support of the main theme. Such a résumé is not always necessary, especially if the speech is brief and the points are reiterated in the development. The second means, which may take the place of the résumé or be used in conjunction with it, is a general statement indicating how the speaker has tried to view fairly the various factors involved, and to concern himself with the various interests affected.

B. CLINCHING THE CENTRAL IDEA

Thus briefly, but without abruptness, the speaker leads up to the highly important final statement of the central purpose of his address. This should be expressed in such clear, unhampered, and emphatic form that no individual in the audience can fail to be impressed by it.

C. THE EMOTIONAL APPEAL

Now comes the opportunity, providing the topic of the speech warrants it, to apply the mes-

sage directly to the audience; to show how their material interests, or their rights, patriotism, fellow-sympathy, sense of justice, self-respect, appreciation of good, disapprobation of evil—how any of these things are related to the speaker's message. Sometimes, for practical purposes, the appeal is necessarily or desirably restricted to a utilitarian motive. For instance, this would ordinarily be the case, in urging a committee to grant the speaker's company a paving or construction contract. But whenever the development of the speech has enlisted the sympathies of the listeners, they will be emotionally prepared to catch the enthusiasm of the speaker, particularly if they feel that he is sincerely moved by an elevated feeling. For example, an address opposing further restriction of immigration, after developing the subject with respect to industry, health, morals, standard of living, etc., might be advantageously closed with an emotional appeal to generosity, fellow-sympathy, or the maintenance of our traditional hospitality. Or, should the speaker advocate further restriction, his closing appeal might be to the sense of justice to Americans, who must suffer from a further importation of questionable foreign characters. The close of Burke's "Conciliation" speech affords an apt concrete illustration of what is meant by this appeal to the emotions in the application of the

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message to the audience. After a development which has built up solidly the material reasons for a conciliatory attitude toward the Colonies, Burke says:

“As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith, wherever the chosen race and sons of England worship Freedom they will turn their faces toward you. The more they multiply, the more friends you will have. The more ardently they love liberty, the more perfect will be their obedience. Deny them participation of Freedom, and you break the sole bond which originally made, and must still preserve the unity of the Empire. Do not entertain so weak an imagination as that your registers and your bonds, your affidavits and your sufferances, are what form the great securities of your commerce. Do not dream that your letters of office and your instructions, and your suspending clauses are the things that hold together the great contexture of this mysterious whole. These things do not make your government. It is the spirit of the English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the Empire, even down to the minutest member.

“Is it not the same virtue which does every-

thing for us here in England? Do you imagine, then, that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline? No! surely no! It is the love of the people; it is their attachment to their government, from the sense of the deep stake they have in such a glorious institution, which gives you your army and your navy, and infuses into both that liberal obedience without which your army would be a base rabble, and your navy nothing but rotten timber.

"All this I know well enough will sound wild and chimerical to the profane herd of vulgar and mechanical politicians, who have no place among us,—a sort of people who think that nothing exists but what is gross and material and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which in the opinion of such men as I have mentioned have no substantial existence, are in truth everything and all in all.

"Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our situation, and glow with zeal to fill our place as becomes

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our station and ourselves, we ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By advertising to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire, and have made the most extensive and the only honorable conquests not by destroying, but by promoting the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all that it can be."

D. EXHORTING TO ACTION

Occasionally the speaker will aim at an active response to his words. In this case his final sentences may specifically exhort to action: to ballot for the candidate advocated; to contribute to the cause espoused; to vote for the adoption of the measure proposed. In such an appeal for action it is especially advantageous for the speaker to arouse fervor, directing his attention not merely to the audience as an impersonal body, but also to individual members here and there. If he can make Mr. A and Mrs. G and Mr. Y believe and feel that the cause he pleads is their cause, that their real support as well as their

sympathy is essential to the cause, they will reach for their pocket-books. And when that is accomplished the well-known psychology of the crowd will take care of the rest.

E. SUMMARY

To sum up, we have seen that the purposes of the conclusion are best served in the following ways: (1) by taking care to explain any omission of important phases connected with the subject, and by restating the main points supporting the central theme, and indicating how all factors and interests have been duly considered; (2) by giving a final emphatic embodiment of the chief message; (3) by applying the message to the audience in an appeal to their most vital interests involved; and (4) by pointing out, when occasion requires, how these interests may be served by action, and stating specifically what that action should be.

With the possible exception of the final statement of the chief message, any or all of the other steps suggested may be omitted in concluding a given address. I should not like the reader to accuse me of advocating an emotional appeal in concluding an expository speech on Coal Tar Products, or of recommending an elaborate résumé at the close of a pleasant after-dinner talk. I think I may safely rest my case, however, with

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the statement that the particular combination and adaptation of concluding factors must be determined by the nature of the subject, the audience addressed, and the particular aim of the speaker.

CHAPTER VII

PREPARATION FOR A SPEECH

A. GENERAL PREPARATION

With a fair understanding of aims and methods in speech-making, we are in a position to consider the actual preparation for an address. As may have been inferred from the preceding chapters, the foundation of good speaking rests upon a person's sum total of knowledge and experience. His acquaintance with art, politics, history, geography, sociology, commerce, music, literature, industry, as well as his experience with men and affairs are a part of the speaker's stock in trade. At any time they may afford an apt illustration, or even constitute the fundamental structure of his entire address. The greater his fund of knowledge, however acquired, the more material he has to bring to bear upon any given subject. It is supposed by some that only those with an academic education are capable of making good speeches. True it is that at least a practical knowledge of grammar and rhetoric is usually requisite. Moreover, the academically trained

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person is likely to be more familiar with the literary graces of composition. But in general, intelligence, broad information and experience are the things which form the basis of speech-making; and of these the schools and colleges certainly have no monopoly. A well-stored mind, then, should be the primary aim of every serious student of speaking. And with the ample facilities offered to-day in schools, lectures, newspapers, magazines, and public libraries no one should find difficulty in obtaining such a foundation.

B. SPECIFIC PREPARATION

Whatever the amount of general information a person may possess, there are certain steps which he must take in preparation for a public address. If he is to talk on a subject about which he is already well-informed, the preliminary work is reduced, essentially, to selecting and arranging his material. But in comparatively few cases is the average man sufficiently versed in his subject to forego the first step in preparation for a speech—investigation.

I. *Investigation*

Investigation may be divided into two classes: direct and indirect. The first consists of a personal examination of the matter to be discussed.

An engineer who inspects a building upon which he is to report, or an artist who visits a picture gallery about which he is to lecture uses the direct method. Whenever the conditions warrant, such an investigation is clearly most advantageous. But in order to make profitable observations the investigator must be fairly familiar with the general subject under examination. A man must know considerable about bridges, for example, if he is to report upon a personal investigation of a particular structure. Moreover, in the great majority of cases, the speaker is obliged, on account of the physical impossibility of direct investigation, to gather his material from secondary sources; that is, to use the indirect method.

a. Making a Bibliography

The first thing to do is to locate the sources of information on the subject under consideration. No time should be lost in desultory wandering through library stacks, or in random leafing over of magazine pages. For books on any subject the card-indexes of libraries should be consulted. The speaker should also acquaint himself with such general bibliographical works as Sonnenschein's "The Best Books," and Kroeger's "Guide to the Use of Reference Books." Frequently the matter under investigation appears under titles

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somewhat different from the key-word of the specific topic. If, for instance, the topic is, "The Development of Aëronautics," the investigator will do well to look through the card-indexes and general bibliographies for works on aërial navigation, flying-machines, balloons, dirigibles, aëroplanes, hydro-aëroplanes, monoplanes, biplanes, Zeppelin, Wright brothers, etc. Whatever the subject may be, the bibliography should include, for purposes of rapid scanning at least, all titles found which relate closely to the subject of discourse. Later, the investigator may enlarge his list of books by taking advantage of cross-references, i. e., the foot-note citation of sources by the various authors consulted. The reader should also take note of any bibliographical lists which may appear in the books he is examining. If the number of references becomes formidably large, it is well to remember that an ample collection of sources is more likely to afford just the material needed by the speaker than is a meager one. And it is a simple matter to select only the most promising items for careful examination should time be limited.

For references to periodical literature, the investigator should consult "The Readers' Guide to Periodical Literature," and "The Supplement to the Readers' Guide." These indexes, which are to be found in most of the up-to-date libraries,

direct the reader to all the important articles which appear in the current magazines. Each month the indexes list under alphabetically arranged headings the titles of the articles and the specific references to the publications containing them. At regular intervals the references are recumulated for one year and ten year periods. As in examining card-indexes, the reader should look up all headings closely related to the specific topic of research.

Besides the references obtained from card-indexes, general bibliographies, and guides to periodical literature, there are a number of standard publications which constitute valuable sources of information for a wide variety of subjects. Among the more important and easily accessible of these are: (1) such compilations as "The World Almanac," "The Statesman's Year Book," "The Century Book of Facts," and "Information"; (2) such reports as "The Record of the Proceedings of the House of Representatives," "The Report of the Interstate Commerce Commission," and reports of various commissions on labor, wage-investigation, immigration, etc.; (3) encyclopædias, such as "The Encyclopædia Britannica," "The New International Encyclopædia," "The Dictionary of National Biography," (English), and "The American Dictionary of National Biography"; (4) trade-organs and special publica-

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tions, such as "Printers' Ink" (advertising organ), "The Publishers' Weekly," "The Scientific American" (science and engineering), "The Dry Goods Economist," "Motor" (automobiles and motorboats), "The Library Journal," and "The Business Digest."

Finally, it is to be noted that many public libraries are continually making bibliographies on various topics, and are always glad to be of service to the earnest investigator.

b. *Reading and Note-Taking*

The second step in investigation, or one which may be taken as the bibliography is being compiled, is reading and note-taking. Most people have ideas about a great many subjects, but in many instances these ideas are too vague for effective public expression. And what is more important, they are frequently unconvincing because they are inadequately supported by facts. Reading and note-taking should, therefore, aim to accomplish three things: to clarify and define one's own ideas, to get more ideas about the topic in question, and to collect material to support and elaborate these ideas.

The guiding principles in reading and note-taking should be economy of time and effort, combined with thoroughness. Even a moderate sized bibliography affords a large mass of material

of varying worth. Nevertheless, if time permits, the investigator ought to glance at each item noted in his list, taking advantage of tables of contents and indexes wherever possible. By this rapid view some items may be discarded as valueless, and the most promising volumes and articles selected for careful examination and note-taking.

People differ somewhat in their methods of collecting data, but the essentials for carrying out the principles stated above are comprised in the following plan. In reading the first article or volume on a given subject, the investigator will note certain outstanding ideas, salient points. The subject of each of these points should be written on a separate card or sheet, which will serve as a place for all the material bearing on this particular point in all items subsequently examined. Suppose, for example, a person is preparing a talk on "The Plays of Henrik Ibsen." The first article read emphasizes, let us say, Ibsen's revolutionary staging, his limited casts, and his untheatrical dialogue. This furnishes the reader with three cards, headed respectively, "Staging," "Casts," and "Dialogue," and each containing the most important observations of the writer on these points. The next article may dwell on Ibsen's staging, social theories, and unhappy endings. The observations on staging will be noted on the "staging" card, and new cards will be

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made for the two new points. By following out this system with each item of his bibliography, the investigator will have, at the completion of his reading, a card or group of cards for each important point. Every card or group will contain the selected ideas or facts contributed by the various sources consulted.

Reading and note-taking calls for discriminating judgment, which will increase with practice. Some people still accept as valid anything which appears in print, but the discriminating investigator will take into consideration each writer's opportunities and capacity for securing and presenting reliable information. Moreover, he will view with particular caution sources which are likely to be influenced by prejudices or personal interests. Judgment must be used also in the selection of material from the mass and in determining what to read and what to pass over. Over-elaborate notes are, perhaps, preferable to scanty ones, but the beginner should beware of a common tendency to waste time in reading irrelevant matter, and compiling a cumbersome mass of notes which a little more thoughtfulness would avoid. The most significant passages may be taken verbatim; but most of the desired material may preferably be reduced to brief summary statements. In all cases, citations should be accompanied by a careful reference to volume and

page of the source, for possible subsequent use. Furthermore, it is important that notes be written on only one side of the sheet or card in order that any group of material may be placed in its entirety under the eye when the time comes for making the outline.

c. Adjusting the Notes

With his reading and note-taking completed, the speaker arrives at the third step in his investigation, the adjustment of the notes. If he has followed the plan advocated in the preceding section, this process is greatly simplified. For, instead of having a large mass of unsorted material, his points are clearly defined, and the supporting data all ready classified. It remains to review carefully the various card headings for the purposes of separating into parts any headings which seem to comprise two or more distinct phases, and of uniting any headings which may be substantially identical. This review should provide also for the shifting of data in case certain notes can be used to better advantage under headings other than those to which they were originally assigned.

II. Outlining

As the speaker has proceeded in his work of investigation he has, naturally, been turning the

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subject over in his mind, revising or confirming previous ideas about it, adding new thoughts, and strengthening his grasp of the whole matter. But now, with the completed notes before him, he should carefully study his material with a view to making an outline of his speech. Let us suppose that he has been investigating the subject of industrial arbitration, and that his cards, or card groups, contain data on fourteen points, as follows: Capital and Labor Opposed, Strikes, Past Accomplishment of Industrial Arbitration, Difficulties of Industrial Arbitration, Boycotts, Constitutionality of Industrial Arbitration, Benefits to be Derived from Industrial Arbitration, Foreign Experience with Industrial Arbitration, Lock-outs, Violence, Public Attitude toward Industrial Arbitration, Non-Interference in Industrial Disputes, Compulsory Federal Arbitration Laws, State Arbitration Laws.

We are now ready to build the framework of the speech, and our first effort should be to determine from the material before us just what the central theme is to be. What is the chief purpose of speaking? What main conviction do we want to impress upon the audience? Since the speaker must keep the central theme uppermost in his mind throughout the address, it is of great importance to establish it as the core of the outline, around which the leading points will be assembled.

To continue with the illustration already given, let us suppose that the speaker has concluded from a careful review of the notes that the preponderance of evidence points toward the need of a compulsory Federal arbitration law for the settlement of industrial disputes. To show such a need, then, is the main purpose of his address, and his rough outline stands as follows:

Industrial Arbitration

- A. Introduction.
- B. Capital and Labor not Opposed.
- C. Strikes.
- D. Past Accomplishment of Industrial Arbitration.
- E. Difficulties of Industrial Arbitration.
- F. Boycotts.
- G. Constitutionality of Industrial Arbitration.
- H. Benefits to be Derived from Industrial Arbitration.
- I. Foreign Experience with Industrial Arbitration.
- J. Lockouts.
- K. Violence.
- L. Public Attitude toward Industrial Arbitration.
- M. Non-interference in Industrial Disputes.
- N. Compulsory Federal Arbitration Laws.
- O. State Arbitration Laws.
- P. Conclusion.

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In this typical rough outline it is to be noted that there is no indication of proper co-ordination, subordination, arrangement, or detailed elaboration. Nevertheless, such a rough assembling of points is an invaluable factor in the organization of speech material. Whether the rough outline follows an elaborate investigation, or is jotted down in the event of speaking on short notice, it gives a tangible basis for an organized plan. The next step is to co-ordinate, subordinate, and arrange in such order as will most effectively drive home the central theme. Mindful of the material at our disposal, and of the aims and methods set forth in the earlier chapters, we work out for our illustrative topic this second draft:

Industrial Arbitration

Purpose: to show the need of a compulsory Federal arbitration law.

Introduction

Capital and Labor not Inherently Opposed.

Body

A. Past Experiences in Industrial Arbitration.

I. In Foreign Countries.

II. In America.

a. Voluntary Efforts.

b. State Laws.

B. The Difficulties of Industrial Arbitration.**I. The Question of Constitutionality.****II. An Indifferent Public Opinion.****C. The Working of the Non-interference Policy.****I. Strikes.****a. Violence.****b. Intimidation.****II. Boycotts.****III. Lockouts.****D. Solution of Problems in a Compulsory Federal Arbitration Law.***Conclusion***Benefits to be Derived from Such a Law**

From this second draft a final revision may be made which will elaborate in greater detail the various steps by which each point is to be developed. But the practical speaker will rarely take the trouble to do this, and if he has a thorough grasp of his material, it is not at all necessary. He has a definite purpose before him in the main theme, and has mapped out the chief plan of procedure by which he is to try to lead his audience to understand and concur with his views. The beginner may possibly find it advantageous, for the first three or four speeches, to elaborate his outline in greater detail. While thinking his address through, or talking it over aloud in private,

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it is a simple matter to set down on paper the minor features of the development. But before he faces his audience he should focus his attention on some such general plan as that presented above. The extempore speaker grows in power, not by leaning upon a memory burdened with cumbersome outlines, but by cultivating the ability to develop his themes from a vital grasp of broad essentials.

C. SUMMARY

We have noted in this chapter that a person's general preparation for speech-making consists in acquiring a fund of knowledge and experience. The more extensive and clearly defined this is, the greater are his possibilities for able speaking. Specific preparation comprises two factors: investigation and outlining. Investigation may be direct when the conditions warrant personal examination of the subject of discussion; or indirect, which is much more common, when the speaker must secure his material from secondary sources. The first step in secondary investigation is to compile a bibliography from all available sources, which include library card-indexes, general bibliographical works, special bibliographies, cross-references, and indexes to periodical literature. For certain kinds of topics, the bibliography should include also the standard periodical compilations

of facts, reports, encyclopædias, and publications devoted to special interests. In addition, bibliographical assistance may be obtained, when needed, from public libraries. The second step in investigation is reading and note-taking, for the purposes of clarifying the speaker's ideas about his subject, adding other ideas, and securing material for their elaboration and support. The method employed in reading and note-taking should observe economy of time and effort, combined with thoroughness. The investigator should take every advantage of tables of contents, indexes, and topical headings, both for the rapid locating of pertinent material, and the avoidance of that which is irrelevant or comparatively unimportant. In collecting data he is cautioned against carelessly encumbering his notes with useless matter. A further saving of time and effort is effected by taking notes in some such systematic manner as was suggested in this chapter. The third step in investigation is the adjustment of the notes to the end that each card, or card group, presents a definite, unified point, and that all material appears under its proper heading.

The second factor of preparation is outlining the speech. The rough draft consists of a list of all the points bearing upon the topic which the speaker can assemble. Studying his material he then decides upon the central theme or main

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purpose of his address. It then remains to co-ordinate, subordinate, arrange, and fill in such details of elaboration as may seem desirable. The resultant draft completes the more substantial part of the preparation, and we may now turn to matters more especially concerned with form of expression.

CHAPTER VIII

EFFECTIVE STYLE IN SPEECH COMPOSITION

Practically every writer on public address, including not only the ancients like Cicero and Quintillian but also the most modern writers like Robinson and Winans, urge the necessity of both intellectual and emotional appeal. The various writers may differ as to the relative importance of conviction and persuasion, but they all agree that an address which is either cold, dry and mechanical, or wholly emotional is usually ineffective. It is indeed hardly to be questioned that a speech which makes no attempt to awaken the sympathies must ordinarily leave an audience indifferent; but in speaking to-day before the average intelligent audience a lack of real convincing substance is, undoubtedly, even a greater shortcoming. For this reason special attention has been given in the foregoing chapters to the basic matters which make for understanding and conviction on the part of the audience. At the same time, the discussion of aims and methods has incorporated much pertaining to the persuasive element because conviction and persuasion must

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move hand in hand. The idea that the body of a speech should contain only convincing matter, and that the conclusion should embody the entire persuasive factor disregards human nature. We are not effectively convinced unless persuaded; nor are we truly persuaded unless convinced. Moreover, the notion that conviction lies wholly in the substance of a speech, and persuasion entirely in the form of expression is erroneous. So, in dealing with style, wherein form is emphasized more than substance, we are concerned not only with persuasion but also with conviction.

It is not an uncommon thing to hear a speaker who has an abundance of excellent speech-material, but who fails to make an effective address because he presents it poorly. Cicero went so far as to observe, "It is a great matter to know what to say and in what order to say it, but to know how to say it is a greater matter still." Perhaps the relative importance of form and substance has altered since the days of the great Roman, but it is still necessary to cultivate a style of speaking which shall present our material effectively both to the minds and the sympathies of our auditors. Each individual will, naturally, possess certain personal characteristics of expression, and as far as these meet with good results they are to be developed. One man, like Grady, has an unusual descriptive faculty; another, like Macaulay, is

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especially effective in the use of balanced structure; a third, like Roosevelt, possesses a marked capacity for forceful phrasing. But the student of speaking must first acquire the basic qualities of a good style of expression, irrespective of any individual traits. The essentials of such a style are unity, coherence, clearness and force. These old friends of our rhetoric days are "true" if not always "tried," in the sense of being employed. But they are neglected at the expense of the speaker; for in whatever respects the style of address may have changed throughout its history, practical speaking has never profitably parted company with unity, coherence, clearness and force because the essential workings of the human mind have not changed. In order to think definitely and conclusively, a person must concentrate upon one thing, and proceed from beginning to end with clearness and logical sequence—a process which in itself is forceful.

A. UNITY

In its uncontrolled activities the mind does, indeed, make curious jumps at times—from Canadian reciprocity to string beans to bishops; thence to the thought of an uncomfortable collar only to alight, perhaps, upon a contemplation of Wagner's immortal Ring Cycle. But while such a disunified series is in some respects interesting, it has the

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vital defect that it does not get us anywhere with anything. It is really surprising that speakers should so often be guilty of a lack of unity which differs from the illustration just cited in degree rather than in kind.

The man who speaks in public could hardly make a more useful resolution than never to force an audience to "wonder what he is driving at." Not only should there be no straying from the subject of the discourse as a whole, but the discussion of each phase of the topic must constantly and obviously bear upon the specific point in question, avoiding confusion with other aspects of the subject. If one is talking on "Canadian Reciprocity," for example, every section of the development should lend itself to a summary statement which clearly contributes something to the main theme respecting Canadian reciprocity. Furthermore, the discussion of any particular phase, such as the effect upon the farmers of the United States, should be strictly confined to that point, without encroaching upon any other phase, such as the effect upon Canadian manufacturers. It is quite likely that this observance of unity will shorten many a speech by eliminating inconsequential padding, side-line excursions into allied fields, and confusing repetitions incident to the ill-advised use of the same material under two or more points. However, a reduction of the quan-

tity of the average speech, accompanied by a corresponding improvement in quality, would be one, or rather two, of the most felicitous things that could happen to this much abused art.

The following excerpt from Professor G. Lowes Dickinson's discussion of the means by which a League of Peace might effect its purposes offers a typical example of unity. Particular attention is directed to the way in which the opening and closing sentences definitely introduce and terminate the idea of the passage. Note also how the substance of the entire matter can be summed up in a single statement. After the observation that the combined military force of the League might be employed against an offending member, Professor Dickinson says:

"Military force, however, is not the only weapon the powers might employ in such a case; economic pressure might sometimes be effective. Suppose, for example, that the United States entered into such a league, but that she did not choose, as she wisely might not choose, to become a great military or naval power. In the event of a crisis arising, such as we suppose, she could, nevertheless, exercise a very great pressure if she simply instituted a financial and commercial boycott against the offender. Imagine, for instance, that at this moment all the foreign trade of this country were cut off by a general boycott. We should

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be harder hit than we can be by military force. We simply could not carry on the war. And though, no doubt, we are more vulnerable in this respect than other countries, yet such economic pressure, if it were really feared, would be a potent factor in determining the policy of any country. It is true that no nation could apply such a boycott without injuring itself. But then the object is to prevent that greatest of all injuries, material and moral, which we call war. We can then imagine the states included in our league agreeing that any offender who made war on a member of the League, contrary to the terms of the treaty, would immediately have to face either the economic boycott or the armed forces, or both, of the other members. And it is not unreasonable to think that in most cases that would secure the observance of the treaty."

B. COHERENCE

I. *Coherent Thought*

As to coherence, there are two considerations: thoughts must be presented in reasonable sequence; and the verbal expression must indicate their relationships. In discussing unity it was observed that the uncontrolled mind often passes rapidly through a disunified series of subjects. Similarly, with respect to coherence, the

casual, glancing attitude of mind is apt to view any one subject in a chaotic manner. For example, what an inconsequential series of ideas are suggested to the average man when the subject, "Free-Trade," is mentioned! Probably he thinks of prices of food and clothing, foreign trade, England, the effect on farmers, trade-rivalry, domestic production, cost of living, encouragement of home industry, effect on manufacturers, the steel industry, the reduced price of Ingersoll watches in Europe, etc. All these thoughts are in varying degrees pertinent to the subject, but no definiteness of understanding, no conclusions regarding the merits or disadvantages of free-trade can be reached by developing the foregoing incoherent jumble. The desired effect requires an orderly progression of ideas, a growth or forward motion by which not only each phase prepares for or leads into the next, but also in which the thoughts constituting the elaboration of each subdivision shall develop in the same logical way.

II. *Coherent Expression*

With coherence of thought as a basis, the speaker is enabled to make his expression cohere, i. e., link together. Even in writing, one should use all possible means to make sentence relationships explicit. Much more necessary is this explicit indication of relationships in speech, where

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no opportunity for deliberation is afforded to those who are following the thought. Fortunately, the secret of coherent expression is easily grasped, providing always that the thoughts follow one another in logical sequence. To a great extent this secret inheres in the use of these connectives: (1) the use of a word employed in the preceding sentence, as is exemplified by the word "secret" in the beginning of this sentence; (2) a synonym or pronoun for a word used in the preceding sentence; (3) a word which sums up an idea expressed in the preceding sentence; (4) a conjunction which shows an addition or opposition to the thought in the preceding sentence, such as "and," "moreover," "but," "however," "nevertheless"; (5) a phrase, clause, or participial expression which connects a sentence with the preceding one by indicating a relationship of time, place, degree, manner, or circumstance, such as, "at this time," "on the contrary," "under such circumstances," "while this was happening," "what that involved," "when this was accomplished," "disregarding the opportunity," "disgusted with such an arrangement," etc.; (6) an adverb of time, place, degree, manner, or circumstance; (7) a transitional sentence, which aims to summarize broadly a preceding section and to introduce a new phase. Of course, it must not be understood that such connectives are serviceable for every sentence;

even if they were, their invariable use would tend to produce a rather unpleasing, academic effect. But whenever they do serve to express a relationship easily and accurately, they may be employed to good advantage. In the subjoined passage from one of John Bright's speeches, notice how the connectives tie the thoughts together into a flowing, readily-followed whole. The speaker has just stated that the constant shortage of cotton is due to the insufficient increase of labor in the Southern States.

"Now, can this be remedied under slavery? I will show how it cannot. And first of all, everybody who is acquainted with American affairs knows that there is not very much migration of the population of the northern states into the southern states to engage in the ordinary occupations of agricultural labor. Labor is not honorable and is not honored in the South, and therefore free laborers are not likely to go south. Again, of all the emigration from this country [England] . . . a mere trifle went south and settled there to pursue the occupation of agriculture; they remained in the North, where labor is honorable and honored.

"Whence, then, could the planters of the South receive their increase in labor? Only from the slave-ship and the coast of Africa. But, fortunately for the world, the United States govern-

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ment has never yet become so prostrate under the heel of the slave-owner as to consent to the reopening of the slave-trade. Therefore, the southern planter was in this unfortunate position: he could not tempt, perhaps he did not want, free laborers from the North; he could not tempt, perhaps he did not want, free laborers from Europe; and if he did want, he was not permitted to fetch slave labor from Africa. Well, that being so, we arrived at this conclusion—that whilst the cultivation of cotton was performed by slave labor, you were shut up for your hope of increased growth to the small increase that was possible with the increase of two and one-half per cent per annum in the population of the slaves, about one million in number that have been regularly employed in the cultivation of cotton. Then, if the growth was thus insufficient,—and I as one connected with the trade can speak very clearly upon that point—I ask you whether the production and the supply were not necessarily insecure by reason of the institution of slavery?

“It was perilous within the Union. In this country we made one mistake in our forecast of this question: we did not believe that the South would commit suicide; we thought it possible that the slaves might revolt. They might revolt, but their subjugation was inevitable, because the whole power of the Union was pledged to the

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maintenance of order in every part of its dominions.

"But if there be men who think that the cotton trade would be safer if the South were an independent state, with slavery established there in permanence, they greatly mistake; because, whatever was the danger of revolt in the southern states whilst the Union was complete, the possibility of revolt and the possibility of success would surely be greatly increased if the North were separated from the South, and the negro had only his southern master, and not the northern power, to contend against."

C. CLEARNESS

The third fundamental of a good style of speaking is clearness. It is not enough to concentrate on one topic and to proceed coherently; each thought unit must be clear. That clearness of thought is essential to clearness of expression has frequently been pointed out. But it is a truth which cannot be over-emphasized. If we wish to convey an idea to others, we must first grasp it without a suspicion of vagueness. The explanation of most of the vague, self-contradictory, or fatuous discussions which one so frequently hears lies in muddled thinking rather than in poor speaking. Any uncertainty as to the significance of a fact, the aptness of an illustration, or the

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relationship of thoughts is an index of confusion, and is almost sure to result in unclear expression. On the other hand, a clear perception of such matters conduces to clarity of expression. It remains then only to present one's thoughts with simplicity and directness.

I. *Simplicity*

It would be an error, of course, to underestimate the attention which these two qualities require before they become habitual with the speaker. But the task is greatly lightened by getting the right idea from the start, and thus escaping the pitfalls which yawn for those who set out with a false sense of values. An ability to use big words and high sounding phrases, for example, is sometimes deliberately and unfortunately cultivated. The use of such words as "ratiocination," "post-prandial," and "ebullient," when "thinking," "after-dinner," and "lively," would express the ideas, may inspire awe in the "unskillful" but "it cannot but make the judicious grieve." Not that the principle of clearness requires the avoidance of all large or unusual words. If a polysyllabic word of Latin origin, like "circumvallation," a technical term, such as "electrolysis," or even a foreign expression, like "denouement," or "zeitgeist," is requisite to express the speaker's exact idea, he should feel free to employ it—with

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such explanation as may be necessary. But to seek such words, or to strain for "elegance" by turning every "big fire" into a "disastrous conflagration," every "funny reply" into a "titillating rejoinder" is a great mistake. In a word, the speaker should aim to use the simplest, most easily understood language consistent with adequate expression of his thoughts. And that simple language is ordinarily adequate to convey the beauty, strength and emotion of even the most profound thoughts is shown in such a speech as Lincoln's "Gettysburg Address." This immortal utterance so finely illustrates how simplicity of expression is consistent with impressiveness that I venture to quote it entire.

"Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

"Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

"But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this

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ground. The brave men, living and dead, who struggled here, have consecrated it far beyond our poor power to add or to detract. The world will little note nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave their last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, for the people, shall not perish from the earth.”

II. *Directness*

Closely akin to simplicity as an aid to clearness is directness. This comprises brevity and straightforwardness of construction. It means the avoidance of intricate, wordy, clumsy or stilted sentences. Such sentences call to mind the following specimen from Benjamin Franklin's proposal to revise the Book of Job. As a sample of improvement, he advocated that the sentence, “Doth Job fear God for naught?” be changed to, “Does your majesty imagine that Job's good conduct is

the effect of mere personal attachment and affection?" With all his proverbial common-sense, the renowned Franklin erred here. And every speaker errs who proceeds on the theory that a statement is impressive in proportion to the number of words which it contains, or to the ponderous and involved manner in which it is made. If an idea can be as fully expressed in five words as in ten, the extra five are usually a waste, and frequently a hindrance to clearness. A wordy speaker might say, for example, "A collection of the most famous and most widely known and popular essays that have endeared themselves to lovers of literature for many generations will be published by Smith and Company for all those who enjoy reading." With a terse speaker this would become, "A collection of the essays most popular with many generations of readers will be published by Smith and Company." The gain in clearness, and force as well, is obvious.

There are occasions, of course, when long sentences are necessary to express the speaker's thoughts. In such cases he should preserve clearness by direct, straightforward construction. For this purpose, the observance of two simple rules will aid greatly. First, the order of subject-predicate-object or attribute should generally be observed. Exceptions may be made occasionally for the sake of coherence or variety. Secondly,

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all modifying words, phrases, and clauses should be kept as close as possible to the words modified. It is remarkable how frequently sentences are ambiguous, misleading, or unfathomable only because of injudiciously placed modifiers. Take, for example, the following typical cases:

I neither am Republican nor Democrat.

Both the platforms of the rival parties are unsatisfactory.

He was asked to marry the defendant repeatedly.

The attorney hurried from the court-house, where he had been trying a tramp in an automobile.

The clipping was brought from an address which had been published the night before by a messenger boy.

These sentences strike one as absurd, and yet unclearness arising from just such errors is by no means uncommon. The speakers usually know better, of course, but, owing to carelessness, or to open disregard of form, they acquire a habit of obscurity.

D. FORCE

The fourth requisite for an effective style of speaking is force. This quality is in no small part inherent in unity, coherence and clearness.

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But additional emphasis may be secured by special attention to arrangement, diction, illustration and proportion.

I. *Arrangement*

The essential thing to bear in mind about arrangement is to use the most significant material where it will do the most good. This principle applies even to the order within single sentences, where weight may often be added by placing the important words at, or near, the opening or closing; also by arranging series of words, phrases or clauses in the order of increasing importance. But a more important consideration is the arrangement of sentences in the development of the various phases, and of phases in the speech as a whole. For emphatic effects in the body of the speech, the best opportunities are in the section which immediately follows the introduction, and in that which immediately precedes the conclusion. As the speaker finishes his introductory remarks and launches into the substance of his topic, the audience is apt to be particularly alert to size up the strength of his case. Therefore, whenever the plan of procedure can be so arranged, it is wise to open with one of the most significant phases of the discussion. A typical illustration of such an arrangement was afforded by a political speech which I recently heard. The opening words

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were, in effect, "You all want to know the truth about the eight hour law." The treatment of this very important factor in the current presidential campaign was followed by less heated issues, such as the tariff, woman suffrage, appointments, etc.; but for closing, the speaker had reserved his most emphatic point, America's foreign policy, because of the strength inherent in the final position, as pointed out in a previous chapter.

The outstanding places in the separate sections are, similarly, at the beginning and the end. As a rule the greatest advantage may be gained here by the use of a topic sentence in opening, and a summary sentence in closing the section. The topic sentence gives prominence to the idea to be discussed, and the summary sentence, expressing the gist of the thought developed in the section, presents an emphatic close. A typical illustration of this is afforded by the following brief excerpt from a speech by Mr. Charles C. Pearce.

"We are just in the throes of tariff revision. Early in March was introduced the Payne bill containing a number of modified duties. At once a highly significant struggle began in Washington. The country seems to have settled upon a downward revision of the tariff, yet each group is jealously guarding its own particular interests. Steel, for example, rasps: 'Touch not our sacred schedules!' Lumber and pulp cry: 'Cut down

your newspapers, not our profits!' Agriculture growls: 'Cheap shoes by all means, but abate not a jot of the duty on hides!' Sugar raises the slogan in the South: 'Preference for home products!' In short, tariff reduction, in theory acceptable to all, is well-nigh unattainable, simply because every group insists on retaining all the privileges it now enjoys."

II. *Choice of Words*

a. *Simplicity*

In securing force through choice of words, two principles are to be observed. The first of these, simplicity of diction, has already been dealt with in relation to clearness; but it is of scarcely less importance as a factor of emphasis. This statement is apt to appear questionable, if not paradoxical, to an immature speaker since bombastic diction and long, involved periods are so much more impressive to the ear. The effective speaker, however, aims, not at the ear but at the mind, which is not to be captured by the explosions of blank-cartridge diction. It is true that the subject-matter of some speeches is so thin that the speaker finds it desirable to attempt to hide his poverty of material by a covering of words. How often, indeed, one is tempted to cry out with Hamlet, "Words, words, words!" But the substantial

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address, which is our concern, gains strength by simplicity, just as does a statue, a picture, a bridge, or a piece of machinery.

b. *Precision*

Precision, the second quality of diction which makes for force, means the employment of words which express the speaker's thoughts with exactness. This requires more than the mere avoidance of misuse, such as "ingenious" for "ingenuous," "allusion" for "illusion," "infer" for "imply," or "arraign" for "indict"; it calls for a choice between words which mean something similar but are not synonymous. In other words, the precise speaker is not satisfied to convey his ideas approximately. If a circumstance is merely "apparent," he does not term it "evident"; if an act is only "objected to," he does not refer to it as "denounced." Nor does he carelessly sprinkle his addresses with such colorless and inexact words as "thing," "factor," "and so forth"; nor habitually begin sentences with meaningless time-markers like "why," "well," and "now." On the contrary, he aims to make every word not only count, but also express the thought so aptly that any change would weaken the effect. Like many other qualities discussed heretofore, such precision in extempore speaking, where revision is impossible, is an ideal to be sought for rather

than attained absolutely. Furthermore, it is, frankly, a quality of especial difficulty because it requires a large working vocabulary. But since, next to a well-stored mind, words are the speaker's chief tools, he cannot afford to allow difficulty to discourage him from persistent cultivation of an adequate and readily-available vocabulary.

c. *Vocabulary Building*

In what ways can we work toward this end? First, it is to be noted that many people do not take full advantage of the vocabulary which they already possess. Many bright, expressive words are allowed to lie like swords in their scabbards except on rare occasions when unusual stimulus brings them to light. Again, many words are constantly employed in hackneyed combinations, with a lifeless, colorless result. The explanation is that it takes energy, initiative to speak freshly and precisely. Much easier is it to talk in a common-place manner, using over and over the words which, through repetition, have become the first, if not the only, line of expression. All too complacently we say "a long-felt want," "a notable occasion," "the pages of history," "let us, therefore," "every walk of life," "an impressive scene," "last but not least," "then, and then only." We likewise overwork certain single words which come easily, and neglect others

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of equal or greater aptitude which we know, perhaps, but are too indolent or indifferent to draft. As a random example take "keen" in the expression "a keen wit,"—an excellent word but often less opposite than "cutting," "trenchant," "sharp," "acrid," "caustic," "biting," "incisive," "drastic," "poignant," "vivid," "virulent," or "corrosive." An examination of such a book as Roget's "Thesaurus," or Crabbe's "Synonyms," will awaken a realization of similar varieties of expression at the speaker's command. And the student owes it to himself to put into active service at least those words which already belong to his vocabulary.

But he should not be satisfied with his present equipment. Perhaps he can extend his vocabulary by using various devices which have been helpful to eminent writers and speakers. Benjamin Franklin tells us in his "Autobiography" that he benefited by paraphrasing literary passages which required the use of terms new to him. Robert Louis Stevenson carried about with him a notebook in which he wrote practice sketches, using the words which arose in connection with the new activities and scenes encountered in his travels. Rufus Choate found advantage in translating foreign languages. Robert Browning and Lord Chatham studied the dictionary outright. It is obvious that such exercises take time, and it is,

therefore, fortunate that every person who reads and converses must necessarily increase his supply of words by absorption. This unconscious process, indeed, is largely responsible for such vocabularies as most of us possess. The accumulation is too slow, however, for the speaker who would rapidly strengthen his style through precision. It is highly desirable that he increase his word power by some form of conscious effort. He may not be inclined to put into practice any of the exercises recommended above, but certainly when he reads, converses, or listens to speakers he should be on the alert to seize upon any words, or felicitous phrases with which he is not familiar. These should be jotted down for dictionary reference at the earliest opportunity. It is then essential to make use of these words, soon and frequently, in order that they may become a part of the speaker's working vocabulary. This simple and natural method is within the capability of even the busiest people. Therefore, while the speaker is enlarging his knowledge of men and affairs, there is no excuse for not keeping his vocabulary abreast.

III. *Illustration*

A liberal use of illustration is another means of adding forcefulness to our speaking. The reason for this is that the concrete is proverbially more

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penetrating than the abstract, whether the appeal be to the intellect or to the emotions. A definition which is crystallized in the shape of a specific example, an exposition of conditions which incorporates instances in point, an argument which is applied to particular cases—all of these embody greater emphasis than would be possible if only the abstract matter were used. Note the emphatic effect of specific cases in the subjoined excerpt from one of Henry Van Dyke's speeches.

"Who sneers at commerce? Is it the devotee of learning? Let him remember that it was the traders of Phoenicia who gave letters to Greece; it was the maritime states of Greece who adorned the world with poetry, and philosophy, and art; it was the age of England's commercial supremacy which brought the highest glory to her universities. It is in great part the liberality of merchants which has established on our shores those great institutions of learning—Harvard, Yale, Princeton, Columbia, Cornell. Let him remember the little commercial city of Leyden, and her imperishable example. For when her heroic siege was ended—when she had won her unparalleled victories against armies, ships, cannon, pestilence, flood, and famine—when the Prince of Orange in his unbounded gratitude came and asked her to choose her reward—that little city of Dutch merchants chose not gold, nor freedom from taxes,

but a university, and the reward of her defense became the light of Europe."

IV. *Proportion*

Proportion, as a factor of emphasis, requires that we elaborate any given phase of a subject with just consideration for the relative importance which we attach to it. Generally speaking, the more time we devote to a section, the more significant it appears. The failure to observe this principle, a very common occurrence, is apt to ruin the chances for making the best of our opportunity. The causes of most errors of proportion are not far to seek.

a. *Causes of Bad Proportion*

In the first place, the untried speaker is almost invariably possessed of the idea that he cannot "hold the floor" for any appreciable length of time. This notion results in over-elaboration of the earlier phases of his address, with hasty treatment, or, if time is strictly limited, even total omission of parts intended for later development. Such an outcome is particularly disastrous if the address has been properly planned to discuss the most significant aspects near the close. In view of this common failure it cannot be too strongly urged that time flies when the speaker really has

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something to say, and that it is essential to beware of dwelling too long upon the opening phases.

A second cause of bad proportion is the temptation to dilate upon a phase which affords easy or pleasant means of elaboration. Of course, if such a section be vital, the circumstance is a happy one; if it concerns a subordinate matter, the misapplied emphasis is unfortunate. Sometimes the unwise elaboration arises from the fact that the speaker happened to unearth an abundance of material on a relatively insignificant point. Again, a story or some other form of illustration may lure the unwary speaker on into an elaboration which eclipses the point under discussion. Whatever the cause, the person who aims at effective speaking must exercise sufficient restraint to keep subordinate features within proper bounds.

b. *Emphasis by Proportion*

On the other hand, relatively important aspects should be given the emphasis which derives from larger proportions. Beginning with the reading and note-taking, more pains should be taken to secure material which bears upon the most salient points. Next, in planning the development of such points, the speaker should calculate upon a more exhaustive elaboration, utilizing more freely than for the minor phases the various methods,

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such as definition, repetition, illustration, and comparison. Finally, in the address itself, the speaker should amplify in keeping with the plan, avoiding the pitfalls of false emphasis, and taking advantage of the force which inheres in relative fulness of treatment. Herein he must use judgment for since every topic and phase of a topic presents its own particular problem, and inasmuch as the attitude of the specific audience addressed may in great measure determine the points for emphasis, no inflexible rule of proportion is feasible. In this respect, consider the recent Presidential campaign. In some parts of the country the slogan, "He kept us out of war," gave the speaker his cue for proportion; in others industrial and social legislation was the issue of paramount significance; in still other parts the tariff question chiefly occupied the people's attention. Clearly, then, regarding proportion, the speaker who would influence such varied attitudes must be flexible, just as is an advertiser who emphasizes quality when appealing to the wealthy, and low prices when offering a cheaper product to the poorer classes.

E. ATTRACTIVENESS—A SPECIAL QUALITY

And now comes a special quality of style, essential to the most effective type of speaking—a quality which will ordinarily be developed as the

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speaker grows in self-confidence and power. It is, frankly, more elusive than those fundamentals hitherto presented in that it cannot be wholly devised out of ordinary speech-matter, but must in part spring from a sense cultivated in the speaker himself. Unity, coherence, clearness and force are characteristics which can be given to an address by the good artisan of speech; and if they are observed as set forth in the preceding sections, they are sufficient to carry the speaker's message with not only convincing but also persuasive effect. The quality, however, toward which we are directing our attention contributes a particularly appealing character to style, and calls into play the workmanship of the artist rather than that of the mere artisan. Various names might be applied to this quality—grace, charm, beauty—but these are not sufficiently comprehensive; a more accurate term is attractiveness.

Attractiveness essays especially to add imaginative touches to the speaking, to relieve the prosaic tone, to brighten and decorate the expression—in short, to please the listener. And though I have called it elusive, and coupled it with the artist, it is not altogether vague and beyond the scope of analysis. Some, at least, of the features which make for attractiveness of style in speech composition can be isolated, classified and put to

use by the student. The chief of these are figures of speech, wit, humor, colorful, suggestive diction, bits of quotation, and variety in sentence structure. These we shall consider in some detail.

I. *Figures of Speech*

The most useful figures of speech are the simile and the metaphor. While not employed in modern speech with such frequency or elaboration of detail as they were in the earlier and more florid "oratory," an occasional well-chosen figure unquestionably adds grace, succinctness and vividness to expression. When Irving suggests that Ichabod Crane was like "a scarecrow escaped from a neighboring cornfield," he depicts the lanky, loose-jointed, shabby pedagogue at full length and in more striking manner than several sentences could accomplish. If a speaker refers to an official as a "rubber-stamp," he epitomizes a long story in the metaphor. The efficacy of such figures depends upon selecting for the simile or metaphor something which connotes instantly the essential nature or qualities which we would emphasize in the matter under discussion. "Scarecrow," for example, immediately and distinctly calls up an image which such adjectives as "limp," "dangling," "ungainly," and "tattered" characterize only in part. "Rubber-stamp" suggests at once a lack of independence, of originality, a

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state of servitude, an utter unimportance, and other things which it would be difficult to state off-hand. The average speaker may occasionally originate a telling simile or metaphor on the spur of the moment, but a little premeditation on three or four apt figures for any given address is advisable for the inexperienced. It is well to note, moreover, that some of the most effective figures used in speaking are borrowed, wholly or in part, from literature. The new relationship supplied by the speaker affords a positive touch of originality, as in the figure, "The promises of the honorable member are like the chaff which the wind driveth away." The student will do well to note for future use any especially happy figures which he meets in his reading, always avoiding those which are hackneyed, over-elaborate, or far-fetched.

II. *Wit and Humor*

Wit and humor is a more difficult subject to deal with, and in the present limited scope it is possible to attempt only the most general discussion. This may, nevertheless, be suggestive in helping the student to apply his own sense of wit and humor to speaking. In the first place—and this is often not realized—there is rarely a speech of such grave import that it does not gain by a touch of humor here and there. Even the

so-called "highbrow" audience relishes it, and no matter how serious the speaker's mission may be, he is wise if he serves his heavy courses with a little sauce. This may consist of a humorous anecdote or incident, a passage of clever dialogue, or a witty turn of expression. Such means of enlivening a speech afford what the writers of drama call "relief" or "comic relief"; and the average speech needs it quite as much as "Macbeth" needs the tipsy porter. "Relief" should never be long sustained for brevity is truly the soul of it. Furthermore, it might better be omitted altogether than to seem forced or dragged in for the mere sake of a laugh. This means that the humorous bit should always arise, or seem to arise, naturally in the course of the discussion. This does not mean that it must necessarily have a pertinent bearing on the topic. Notice, for example, how easily a touch of irrelevant humor is injected into the following passage from one of President Wilson's speeches.

"I have sometimes reflected on the lack of a body of public opinion in our cities, and once I contrasted the habits of the city man with those of the countryman in a way which got me into trouble. I described what a man in a city generally did when he got into a public vehicle or sat in a public place. He doesn't talk to anybody, but he plunges his head into a newspaper and

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presently experiences a reaction which he calls his opinion, but which is not an opinion at all, being merely the impression that a piece of news or an editorial has made upon him. He cannot be said to be participating in public opinion at all until he has laid his mind alongside the minds of his neighbors and discussed with them the incidents of the day and the tendencies of the time.

"Where I got into trouble was, that I ventured on a comparison. I said that public opinion was not typified on the streets of a busy city, but was typified around the stove in a country store where men sat and probably chewed tobacco and spat into a sawdust box, and made up, before they got through, what was the neighborhood opinion both about persons and events; and then, inadvertently, I added this philosophical reflection, that, whatever might be said against the chewing of tobacco, this at least could be said for it: that it gave a man time to think between sentences. Ever since then I have been represented, particularly in the advertisements of tobacco firms, as in favor of the use of chewing tobacco!"

In the above passage, the foundation for the humorous sally is laid with the sentence, "Where I got into trouble was that I ventured on a comparison." After that, it is smooth going. From this suggestion the student of speaking may note that even purely humorous anecdotes or incidents

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can usually be brought in gracefully by a little care in phrasing a transitional sentence which leads from the serious matter into the subject of the pleasantry.

A clever presentation of an idea, or a witty phrase or epithet serves much the same purpose as the touch of humor. For example, a recent speaker said, "Many nice things have been remarked of Christian Science, and I must confess that I have but two objections to it: first, that it is not Christian; and, second, that it is not science." Without venturing an opinion on the soundness of the objections, I can affirm that the audience was pleased by the neatness of the expression. In another recent address, condemning corporate wealth, the speaker referred to a board of directors as "an opulent and corpulent body of gentlemen." These two random illustrations serve merely to indicate the kind of expression which may be used occasionally, in addition to the humorous anecdote or incident, to brighten the speaker's style. Without some such piquancy, a substantial speech is apt to fall flat—indeed, oftentimes the more substantial it is, the greater is the fall thereof. The average audience can stand a considerable amount of fact, of logic, of the solid material which, as I have previously emphasized, must constitute the body of a speech with serious purpose. But it is human after all, and prone to

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become weary, bored, inattentive—or absent. If the great Burke had only injected some bits of pleasantry into that monumental “Conciliation Speech” perhaps history might have taken a different course.

III. *Variety of Sentence Structure*

A somewhat less striking, but highly desirable, means of attractiveness is variety of sentence structure. The student will recall numerous ways of variation, but I shall suggest some of the most serviceable. First as to the order of parts; the usual sequence is subject-predicate-object or attribute, for the sake of clearness. But an address which proceeds thus from beginning to end becomes monotonous, just as if one were to speak without vocal inflections. Fortunately an occasional change of order does not confuse the listener; and it assuredly contributes, along with other variations, to his pleasure in hearing a speech. It is well, then, to begin sometimes with a phrase, sometimes with an adverb and again, with an adjective, object, attribute, or dependent clause. Furthermore, it is desirable to vary the declarative form now and then by an interrogation or exclamation. A third possibility of change is in the length of the sentences. The very long sentence will be generally avoided by the speaker,

but an irregular mixture of moderate and short sentences will avoid choppiness of effect on the one hand, and on the other, unnecessary strain upon the attention of the audience. Ordinarily, sentences are what are known as loose, i. e., possible of logical termination at one or more points before the close. But these may be occasionally varied to advantage by a periodic sentence, which suspends the sense until the end. For example, "The work of the committee has stopped on account of lack of funds" (loose); and "On account of lack of funds, the work of the committee has stopped" (periodic). Another means of variation is the balanced structure such as, "Money has been called the root of all evil; but most people seek it as if it were the bulb of all happiness. The possessors of great wealth are said to be weighed down with responsibility; and yet there are few of us who wouldn't gladly assume such a burden." This kind of structure becomes artificial in effect if frequently used, but as an occasional device it is notably emphatic. A final suggestion for securing attractiveness through variety of structure is to use now and then a sentence characterized by words, phrases or clauses in a series of parallel construction. The greatest advantage is usually gained by arranging the members of the series with a view to increasing significance. The following passage from one of John M. Thurs-

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ton's speeches gives a very striking example of the cumulative force of a series.

"Force compelled the signature of unwilling royalty to the great Magna Charta; force put life into the Declaration of Independence, and made effective the Emancipation Proclamation; force beat with naked hands upon the iron gateway of the Bastille and made reprisal in one awful hour for centuries of kingly crime; force waved the flag of revolution over Bunker Hill, and marked the snows of Valley Forge with blood-stained feet; force held the broken line at Shiloh, climbed the flame-swept hill at Chattanooga, and stormed the clouds on Lookout Heights; force marched with Sherman to the sea, rode with Sheridan in the valley of the Shenandoah, and gave Grant victory at Appomattox; force saved the Union, kept the stars in the flag, made 'niggers' men."

F. SUMMARY

Style and diction, though primarily concerned with form rather than substance, are, nevertheless, significant with respect to both conviction and persuasion. In order to appeal to the minds and interests of an audience, a speech should be characterized by the fundamentals of a good style, unity, coherence, clearness, force, and by a fifth quality, attractiveness, which adds greatly to the effectiveness of address. Unity requires

that the development of a speech shall bear constantly upon the subject under consideration, and that the discussion of each component phase shall pertain exclusively to that phase. Coherence is the flowing, progressive quality which is secured by a logical sequence of thoughts, expressed with proper links making sentence and topical relationships explicit. Clearness, likewise, pertains to both thought and expression. It requires a sure grasp of the subject-matter, simplicity of diction, and conciseness and directness of construction. Force in a measure inheres in the qualities already mentioned, but it can be greatly increased in the following ways: (1) by placing in the opening and closing positions of sentences, sections, and the whole development, the most important words, sentences, and phases, respectively; (2) by using words which are simple, but at the same time adequate and precise: (3) by freely using illustrations and concrete cases in point; (4) by avoiding temptations to over-elaborate minor factors, and by giving due proportion to important aspects. For acquiring attractiveness of style the following suggestions were offered: (1) the use of figures of speech, particularly the simile and metaphor; (2) wit and humor, including the humorous incident or anecdote, a bit of witty dialogue, a clever turn of phrase; (3) variety of sentence structure, secured

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by changing the regular order of parts, and using such variations from the normal as interrogations, exclamations, short, periodic, balanced, and "series" sentences.

A knowledge of the factors which make for an effective style of speech composition constitutes an advantageous point of departure. If, however, the student is careless in his preparation and fails to speak deliberately, with the idea of cultivating a habitual and spontaneous observance of the principles advocated, his knowledge is of little practical value. Finally, it is to be noted that the principles must be joined into a composite whole, and fused by the personality and attitude of the individual speaker. These matters of personality and attitude are of such importance in relation to style as to call for detailed consideration in the following chapters.

CHAPTER IX

THE PERSONALITY OF THE SPEAKER

In "*Virginibus Puerisque*" Robert Louis Stevenson wrote: "An orator makes a false step; he employs some trivial, some absurd, some vulgar phrase; in a turn of a sentence he insults, by a side wind, those whom he is laboring to charm; in speaking to one sentiment he unconsciously ruffles another in parenthesis; and you are not surprised, for you know his task to be delicate and filled with perils." The last clause conveys a rather extreme impression, but it will be readily admitted that to satisfy and please an audience requires the best there is in a man. And since the things he will say and the way in which he will say them are greatly influenced by his personality, his attitude toward his subject, and his attitude toward his audience, we may profitably examine these aspects with care. In this chapter we shall take up the personal qualities most essential to the success of a speaker. These may be classified under three heads: self-confidence, sincerity, and what is variously known as charm, graciousness, or magnetism.

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A. SELF-CONFIDENCE

With respect to self-confidence, the speaker is, for the time being, a leader; he assumes to direct the thoughts, or, it may be, the actions of his listeners. In this position, timidity is almost as much out of place as it would be in an officer at the head of a body of troops. A lack of self-confidence results in a nervous, halting, unconvincing presentation. Furthermore, it frequently causes the speaker to express himself in a sketchy, incomplete fashion, even when he has a real message and is adequately prepared to deliver it. He takes the floor in a convention, let us say, because he thinks he has a contribution to make to the discussion. Upon facing the audience, he becomes self-conscious, panicky. In some instances a vague, and often mistaken, sense of inability to express his thoughts overwhelms him, and he gives up after a few detached sentences. Another cause of such a failure is that as the timid speaker begins to talk he gets the notion that his ideas are too well known, too common-place to warrant their development. Consequently he aims to sit down as soon as possible. The chances are that a following speaker with more assurance can take the same ideas and elaborate them with credit to himself and profit to his audience. Many of us, especially when before an audience, are all

too ready to retreat upon the auto-suggestion that our thoughts are not new and striking. Even if they are not, a fresh expression, a recombination of them may be worth while. Indeed, if only new and original thoughts were fit for public utterance, public speaking and several allied arts would have died a natural death long ago. Of course, if a man has nothing worth while to say, the time to reach that decision is before he leaves his seat; the poorest place to say nothing is in front of an audience.

I. The Basis for Self-confidence

How can assurance, self-confidence be gained? Broad reading, thoughtful reading, which gives a person some degree of familiarity with the best that is thought and known in various selected fields is one preliminary step. Careful observation of the people and things which surround him day by day is another step. A man who reads thoughtfully and sees things with real discernment, whether they be children's games, factories, sunsets, crowds before shop windows, or forests in winter is laying a foundation for self-confidence in speaking, because he is acquiring a store of thoughts and experiences upon which such confidence is most securely built.

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II. *Means of Development*

Now let us consider some more direct methods of securing self-confidence. Much that has been said in earlier chapters about thorough preparation for an address has an emphatic bearing upon this matter. Again, we gain confidence by becoming accustomed to expressing our thoughts in words. This can be done by frequent practice in writing, and especially in thoughtful conversation. Instead of being satisfied with laconic exchanges, we should cultivate the habit of developing ideas in our more leisurely talks with companions. We can gain confidence in expressing our thoughts also by thinking aloud in the privacy of our homes. It would probably be surprising to hear how many excellent sermons and speeches have been worked out with chairs and tables as uncomplaining practice audiences. Finally, the training par excellence for self-confidence is actual appearance before audiences. Every chance to speak, whether in class-room, social gathering, club-room, or on formal occasion should be seized as an opportunity to develop that factor of power which confidence alone can give.

B. SINCERITY

The second personal quality requisite for effective speaking is sincerity. There are, to be sure,

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certain subjects and occasions which permit levity of treatment. But in dealing with serious matters the speaker, as a rule, reaches the hearts and minds of his listeners only when he expresses his real thoughts and feelings. Insincerity, whether open, or hidden under an assumed earnestness, is ill-calculated to win for a speaker the esteem which counts so much to his advantage. We all despise anything which savors of hypocrisy, and we all like a straightforward man even if his views are opposed to our own. Often a speaker's very earnestness is in no small part responsible for an actual change of heart, to say nothing of a favorable hearing, on the part of antagonistic auditors. It is safe to say that under the influence of such earnestness as is displayed by men like Mr. Roosevelt many who come to scoff remain to pray.

This sincerity of which I am speaking is not a quality which can be put on like a surplice and removed at convenience. If it exists in a person, it exists as a part of the warp and woof of that person's character. Therefore, it must be cultivated in one's daily life. A man who habitually thinks of life as more or less of a joke, or who ordinarily talks as if nothing counted much is apt to give an impression of insincerity when he speaks in public. Another type of insincerity is represented by the person who gets, and deserves,

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the comment, "Oh, he loves to hear himself talk." That will not be said of the speaker who strives to understand and to sympathize broadly with the lives and activities of his fellowmen, and who appears before an audience with the same true sincerity which characterizes his habitual attitude.

C. CHARM

The third quality which should be cultivated by the speaker is charm, or magnetism. This, as was said of humor in the discussion of style, is an elusive quality to analyze, partly because with different individuals it manifests itself in such various kinds and degrees. Unquestionably a speaker is fortunate if he is just naturally gifted with an attractive personality. But certain attributes can be cultivated which will lend no small degree of charm to the speaker.

I. *Modesty*

First, among these attributes, may be mentioned modesty or, if one pleases, the absence of anything suggestive of bluster, of self-assertiveness. Not infrequently a speaker by adopting an attitude of superiority or of domineering ruins his chances of winning an audience, irrespective of what he has to say. People are not well-disposed

toward the views of a man, however much he may know, who presumes to say, in effect, "You ignorant ones, listen to me who know it all." The attitude of the audience is not improved even if this sentiment is put in the more bland language of a Brutus: "Hear me for my cause, and be silent that you may hear; believe me for mine honor, and have respect to mine honor that you may believe; censure me in your wisdom, and awake your senses that you may the better judge." No, the audience respects self-confidence, as stated before, but it likes a self-confidence that has no dealings with self-assertiveness. Nor is the listener drawn to a speaker whose modesty savors of self-depreciation of the Uriah Heep type. In a word, the quality under consideration is best exemplified in the man whose words and manner bespeak a personality which neither offends by a display of superiority, nor disgusts by condescension.

II. *Geniality*

Quite as important as modesty is geniality. This quality radiates from the speaker and warms the audience into a feeling of accord with him. One occasionally hears a man who "captivates his listeners" even before he begins to speak. An expression of sympathetic and infectious good-humor does the work. Admittedly this radiant

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quality is difficult in the case of an immature speaker under the handicap of timidity, nervousness—or poor preparation. But such a person can avoid the last-mentioned obstacle, and he will be helped by not taking himself too seriously, and by remembering what was said in the early pages about the good wishes and sympathy of the average audience for the speaker. At all events every speaker should cultivate geniality as a habit. The old saw, "Laugh and the World laughs with you," has been most profitably drafted into service by a great modern business corporation in the form, "The voice with the smile wins." This idea may well be taken to heart by the speaker. Severity has its place in speaking; anger has its place; so does sarcasm; but under ordinary circumstances cheerfulness, optimism, wholeheartedness are what make for charm.

It is difficult to convey the impression of a speaker's charm in mere type; the warmth with which the individual invests the words is lost. But as we read the works of a man like Washington Irving, let us say, we feel that he must have had a sunny, optimistic attitude toward life. Similarly, the reader will note in the following extract from a speech of Dr. John H. Finley to a class of college students graduating in February something of the brightness and warmth which makes for a charming personality.

"To the men of February, 1910:

"You must be missing this week the traditional and delightful accompaniments of the baccalaureate ceremonies which your June brothers know. The laurel is not in berry. The oratorical adage and the rhetorical words of advice are not in season. The city about is not thinking of vacation and rest, of mountains and seashore. It is at work, busy even in its play, and it will hardly look up to make place for you, much less to celebrate your entrance. Your laureation must, therefore, be made with leaves alone.

"But I want to help you to feel the joy of the commencement none the less, though you graduate near the winter solstice and under a new star and a new sign of the zodiac (or, as Dante put it, when the 'fishes are quivering on your horizon,' when 'the sun is tempering his locks beneath Aquarius and the nights are passing to the south'). You will be pioneers of the new traditions in the American college calendar, and I wish that you may make them happy traditions. The ancients had their hiemal garlands as well as æstival and why shall we not make our winter summer, in the celebration of our hopes—which have no season—for you who have endured our disciplines and are, in and out of season, to represent our faith in better things?

"I have wished many times during the last three

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or four years that I could find some distinguishing name for you who go out in winter, when one has to shake the snow from the laurel in gathering even the leaves for your graduation. But I have thought of none that will be permanently distinctive. In the precession of the equinoxes your February successors will some day (if we assume the continuance of the College and the custom through enough centuries) be graduated under the star and zodiacal sign of your June brothers and you under theirs. And the precession of our thoughts traveling more quickly over this cycle of ten thousand years sees you all of one company and under one star and sign."

III. *Tact*

Finally, one of the most potent factors of charm is tact. This quality may be defined as the ability to say the right thing at the right time, and, what is even more important, to leave unsaid that which would be unfortunate under given circumstances. Like most of the qualities previously noted in this chapter, tact is likely to be observed by the speaker only if it is habitual in his relations with those about him. A person who regularly accepts kindnesses without any sign of appreciation, and who never thinks to express pleasure at the good-fortune, or solicitude concerning the ill-fortune of friends and acquaint-

ances—such a person lacks tact. It is likewise lacking in those who do not hesitate to ridicule the defects, shortcomings or misfortunes of their fellowmen. These tactless people are likely in public address to omit the little touches which please, and, especially, are liable to blurt out things that offend. A man who in a social gathering will refer heartlessly to a distorted feature or a crippled limb is in danger in public address of speaking with purposeless contempt of a man who has friends in the audience, or of an institution which numbers staunch supporters among his listeners. The tactful speaker will not do such a thing, and as the once common sign put it, "others must not."

The tactful speaker's characteristic attitude will be one which interprets acts and motives in the best light, consistent with the facts; he will show a readiness to give the other fellow the proverbial benefit of the doubt. He will avoid the vulgar phrase, the cynical turn, the tone of irreverence in speaking of things which some, at least, of his auditors hold in esteem. On the positive side, whenever he can do so without flattery, he will indirectly compliment the judgment, taste, knowledge, or ability of his listeners, or in some other unobtrusive way make them feel that he has a good opinion of them. Unobtrusiveness, it is to be noted, is the key-note of

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tact; anything which might appear glaring, forced, or awkward, by its very absence shows tact.

D. SUMMARY

In the present chapter, self-confidence, sincerity, and charm have been presented as the personal qualities most desirable in the speaker. In the discussion of the first quality, it was pointed out that an attack of timidity is often due merely to a fancied inability to express one's thoughts, or to a sudden notion that one's thoughts are common-place. Such causes of timidity are trivial weaknesses, which should be opposed by a little show of determination. To provide for self-confidence in the larger sense, broad and thoughtful reading, and careful, appreciative observation were advocated. Furthermore, it was urged that speakers accustom themselves to expressing their thoughts by writing, by more fully developed conversations, and by "thinking aloud" in private. The second personal quality, sincerity, was discussed as a strong convincing and persuasive factor. A man who shows by his words and manner that he believes earnestly what he says is capable of securing results which a mere talker or poser cannot accomplish. It was especially emphasized that sincerity in speaking springs from sincerity as a habitual attitude in

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everyday life. The third desirable characteristic of the speaker is charm. This quality was analyzed as consisting chiefly of: (1) modesty, an avoidance of any tinge of bluster or self-sufficiency; (2) geniality, which connotes openness, cheerfulness, good-humor, and optimism; and (3) tact, which is based upon a habitually sympathetic attitude toward one's fellowmen, and an ability to say the right thing at the right time, and to avoid saying anything that will wound or offend.

CHAPTER X

THE SPEAKER'S ATTITUDE TOWARD HIS SUBJECT

From the essential personal qualities, we turn to the proper attitude of the speaker toward his subject. This attitude should be characterized by familiarity with the subject-matter, a spirit of fairness, and a marked degree of interest.

A. FAMILIARITY WITH THE SUBJECT

In order to secure the confidence of his listeners, the speaker should be able to impress them that he is adequately informed about the topic under consideration. This impression must not be conveyed in such a way as to violate the principle of modesty. Of course, if a man's travels or experiences have fitted him particularly to present a certain subject, it is entirely within the bounds of propriety to state, in opening, the opportunities which he has had. Usually, however, the impression of mastery should come as an inference on the part of the audience. This will be the case when the speaker is "full of his subject." In

that event, instead of giving evidence of meager or last-minute preparation, he will suggest by his sureness of procedure and his amplitude of material that he knows more about the topic than he can compass into the limited space of a single address.

Such an indication of mastery depends somewhat upon organization of the general plan, the skillful use of details, examples, illustrations; in part upon the self-confidence of the speaker; but it depends most of all upon the thoroughness with which the material is gathered and digested. It is for this reason that, other things being equal, the speakers who most clearly evince mastery of their subjects are those who speak from personal experience. Admiral Peary on "Polar Exploration," or Miss Jane Addams on "Social Service" immediately gain the full confidence of their hearers. But only a few speeches, relatively, can be made from personal experience; and the disadvantage must be minimized as much as possible by thoroughness of research. The more exhaustively one covers the best that has been written on a given topic, the greater is one's chance of creating the impression of mastery in speaking. This somewhat obvious statement is intended as a warning to those who would attempt to make a speech by paraphrasing one or two magazine articles. While such a thing might be excusable

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if occasion called for an impromptu effort, it must ordinarily be evident that the speaker is treating the subject superficially. An eclectic collection of material is essential for acquiring that mastery which inspires complete confidence on the part of the audience. For example, if a person is speaking on "Labor Conditions in the United States," it is desirable for him to know not only what the Commissioner of Labor and the Immigration Officials report, but also what such men as Mr. Gompers, Mr. Mitchell, and the President of the Employers' Association have to say on the subject. The good speaker rarely exhausts all the details at his command, but it is far better to be able to select the most desirable from an excess of material than to be under the necessity of stretching to the required proportions a very limited amount.

B. A SPIRIT OF FAIRNESS

Further, with regard to the speaker's attitude toward his subject, he should be impelled by a spirit of fairness, a desire to arrive at the truth of the matter. This is another reason for making an unbiased examination of sources: neutral, pro and anti when the topic is of an argumentative nature; or emanating from different attitudes of mind or varying points of view when the subject

is of a descriptive, narrative or expository character. Rarely is there a subject of any great importance concerning which the facts all support one view; usually a conflict is involved, although the preponderance of evidence may lead to a more or less decided conclusion in favor of a given view. The intelligent audience is aware of this existence of conflicting factors; therefore, not only the fair speaker, but even the merely skillful one, does not attempt to hide or distort those matters which seem to favor a conclusion opposed to his own. He refutes such points if he can; and naturally lays particular emphasis upon what he considers the right side of the case. But, above all things, he avoids following the paths of prejudice, trickery, deception, those tortuous byways which lead sooner or later to a speaker's undoing.

There has been of late in the business world a revival of interest in the old copy-book maxim, "honesty is the best policy." In keeping with the materialistic trend, the old saying now appears without any ambiguity as, "Honesty pays." The grocer less frequently sells storage eggs for fresh; the merchant less frequently offers to the public "twenty-five dollar suits marked down to twelve-forty-nine." Why? Principally, I believe, because a more enlightened and self-assertive public these days comes back once and for all with the stale eggs and the supposedly twenty-five

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dollar suits. It is this same enlightened public that listens to speakers, whether in convention halls or on street corners. And if you or I, standing in a pulpit or on an up-turned barrel, attempt to secrete or distort essential matters, we do it in the face of intelligent persons who are constantly checking up, either silently or with loud and very disconcerting voices, the exaggerations, the vital omissions, the misrepresentations, and other "cold-storage" features of our speeches. Any student who doubts the soundness of this statement has but to listen to a few political campaigners, or attend a so-called forum, after which he will agree that fair dealing pays in speaking as well as in business. The following extract from a speech of Ex-Governor Hughes is such an admirable and suggestive illustration of fairness and open-mindedness that I venture to quote at some length.

"The typical American does not seek idleness but work. He wants to justify himself by proved capacity in useful effort. Under different conditions he still has the spirit of those who faced the wilderness, advanced the outposts of civilization, and settled a continent of matchless resources, where has been laid the basis for a wider diffusion of prosperity among a greater population than the world has ever known.

"To whatever department of activity we may

turn, after making all necessary allowances for ignorance, shiftlessness and vice, we still find throughout the country, dominant and persuasive, the note of energy and resistless ambition. The vitality of the people has not been sapped by prosperity. The increase of comfort has not impaired their virility. We are still a hardy people, equal to our task, and pressing forward vigorous and determined in every direction to enlarge the record of achievement.

"It is easy, looking at phases of our life in an absolute way, for one who is pessimistically inclined to gather statistics which superficially considered are discouraging. Congestion in our great cities, the widened opportunity for the play of selfishness, and the increase of temptations following in the wake of prosperity, give rise to an appalling number and variety of private and public wrongs whose thousands of victims voice an undying appeal to humanity and patriotism.

"But one would form a very inaccurate judgment of our moral condition by considering these wrongs alone. They must be considered in their relation to other phases of our life. We must not fail to take note of the increasing intensity of the desire to find remedies and the earnestness with which all forms of evil and oppression are attacked.

"Considering the tremendous increase in the

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opportunities for wrongdoing, the seductive and refined temptations, and the materialistic appeals that are incident to our present mode of life, and the material comforts which invention and commerce have made possible, I believe that the manner in which the ethical development of the people has kept pace with their progress in other directions may fairly be called extraordinary.

"In saying this, I am not at all unmindful of how far short we come of an ideal state of society. On the contrary, existing evils are the more noticeable, because they stand out in strong contrast to the desires and aspirations of the people. We have had disclosures of shocking infidelity to trust and to public obligation, but more important than the evil disclosed was the attitude of the people toward it. Individual shortcomings are many, but the moral judgment of the community is keen and severe.

"To-day the American people are more alive to the importance of impartial and honorable administration than ever before. They do not simply discuss it; they demand it. While in many communities administration is controlled in the selfish interest of a few to the detriment of the people, that which is more characteristic of our present political life is the determination that selfish abuse of governmental machinery shall stop.

"Let there be no vague fears about the outcome. I place full confidence in the sobriety and integrity of motive of the American people. I have profound belief in their ability to cure existing evils without disturbing their prosperity. I am convinced that we shall have more and more intelligent and unselfish representation of the people's interests: that political leadership will be tested more and more by the soundness of its counsel and the disinterestedness of its ambition.

"I believe that with an increasing proportion of true representation, with increasing discriminating public discussion, with the patient application of sound judgment to the consideration of public measures, and with the inflexible determination to end abuses and to purify the administration of government of self-interest, we shall realize a greater prosperity and a wider diffusion of the blessing of free government than we have hitherto been able to enjoy."

C. A MARKED DEGREE OF INTEREST

Finally, the attitude of the speaker toward his subject should be characterized by a marked degree of interest. I would say enthusiasm were I not aware that such a requirement is rather more than can be reasonably expected for all subjects and occasions. A given speaker may be enthusiastic in urging independence for the Phil-

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ippines, but very rightly feel much less intense when explaining the topography of the State of South Dakota—or even vice versa. Whatever the subject, however, and whatever the occasion, interest at least must be shown. The degree will naturally vary with the conditions and the speaker's inclinations, but it is impossible for an uninterested speaker to keep an audience attentive in the real sense.

From what has just been said it might appear that most men can speak effectively on only a very restricted number of topics. This is not the case. Our limited interests are in great part due to our limited knowledge. If Messrs. A, B and C are interested in astronomy, let us say, and Mr. D is not at all concerned about the subject, it is very probably because he knows nothing about it. To be sure, the person is rare who can experience a real hearty interest in everything he investigates. We are not all Lord Bacons, who, unless I am mistaken, took the whole of human knowledge as his province. But our capacity for interest in many things is greater than we commonly suppose. The fact is that most people have certain material interests centering about food, raiment, shelter and health; and other more or less circumscribed interests of the spirit associated with entertainment, social intercourse and home. Owing to obsession by these, or to sheer

inertia, a great many people do not broaden their horizon. It is not that they are incapable of interest in the fields of art, literature, music, science, history, etc., but that they make no attempt to arouse it. Occasionally a student comes to me with the plaint that he cannot speak on any topic in an assigned list because he does not happen to be interested in any of them. He is partly right; he should not speak upon a topic in which he has no interest. But this student is often led to see that it might be well to acquire a new interest, and this alternative solution to his problem not infrequently produces a good speech.

If, therefore, occasion calls upon a person for an address on an unfamiliar topic which has not hitherto attracted his interest, he should not dismiss the opportunity before carefully examining the subject. It may open an alluring vista. He must be satisfied about that before speaking, however, for he is under the necessity of interesting his hearers, and he cannot hope to do that unless he is himself concerned. The greater the intensity of interest felt, whether due to personal associations in the field, to former research, or to new investigations, the more spirited will be the organization, the composition and the delivery. And this vitality, inspired by interest, goes far toward making a speech effective in its appeal.

D. SUMMARY

With reference to the speaker's attitude toward his subject, this chapter has pointed out three things. First, he should show thorough familiarity with the material which he assumes to discuss. This familiarity is best acquired by personal experience in the field under consideration, but since that is usually impossible, the speaker should cover secondary sources of information in as exhaustive a manner as circumstances permit. By consulting a representative array of sources, he is able to select the best, most trustworthy material for his address. Secondly, it was urged that the speaker approach his subject in a spirit of fairness, which takes due note of the existence of conflicting views. He will thus be in a position to refute, to disarm criticism; and though he will, naturally, emphasize the position which he upholds, he should under no circumstances resort to deception, misrepresentation or any kind of trickery. It was further shown that the commercial slogan, "Honesty pays," applies to speaking as well as to business. Lastly, the speaker was advised of the necessity of showing a marked degree of interest in the subject he is presenting. The amount of interest will vary with subjects and conditions, but the nearer it approaches to enthusiasm in any given instance, the more in-

fluence, ordinarily, will be exerted upon an audience. In this connection it was pointed out that our interests can be materially broadened by investigation, and that public speaking affords a stimulating incentive to that end.

CHAPTER XI

THE SPEAKER'S ATTITUDE TOWARD HIS AUDIENCE

A. ALERTNESS

The first point to be noted with reference to the speaker's attitude toward his audience is alertness, constant watchfulness to detect the effect of his words, and as far as possible to anticipate the probable reactions to what he has planned to say, in order that modifications may be made if necessary. This ability to profit by the varying responses of an audience is one of the distinguishing differences between a good speaker and a mediocre or poor one. The mediocre speaker plans exactly what he intends to say and goes through it whether his listeners understand or not, whether they approve or disapprove. The good speaker, on the contrary, seeing a puzzled look here and there, proceeds to elaborate, or to express the unclear idea in a more simple manner, or to furnish an illuminating example. He catches a glimpse of frowning faces, and he endeavors to strengthen his position, or justly to qualify an

assertion until the frowns have disappeared. If he sees indications of listlessness, he freshens his discourse with a bit of humor, a narrative, a striking concrete example, or a marked change in his voice modulations. Noticing pleased faces and nods of approval, he follows up his advantage by driving home with extra force a point that especially enlists the support of his audience.

If ever there was a time when speakers could afford to take into consideration only the subject-matter and their own views in interpreting it to others, that time is past. To-day, the attitude of the audience is a factor to be reckoned with. It is not alone what the man on the platform thinks and feels that counts, but also the interplay between that and the thoughts and feelings of the auditors. For this reason, the practical speaker in action needs, in addition to all that he can learn beforehand about an audience, a seeing eye and flexibility in handling his subject-matter.

B. FRIENDLINESS

We may next consider friendliness as a desirable characteristic of the speaker's attitude toward his audience. Some men appear to consider their listeners in the light of tacit opponents or, what is quite as inapt, school-children. The chief errors underlying these attitudes may be

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pointed out in order to help the student avoid them. The first, and most difficult to overcome, is a habitually disputatious nature; the second is a mistaken idea that an audience can be driven or coerced into an acceptance of the speaker's views; the third is an unfortunate delusion that timidity can be concealed by a great display of aggressiveness. The speaker should earnestly combat these errors if he is guilty of any of them, for their resultant attitudes, as noted above, are very undesirable. Occasionally a person knows that he is to address those who are hostile. In such an event, instead of avoiding the friendly attitude, especial pains should ordinarily be taken to observe it. An angry audience, like an angry man, is not appeased or mollified by a show of fists, literal or figurative. However, most audiences are inclined to be well-disposed toward a speaker unless he, himself, arouses a spirit of opposition.

To make the most of this favorable disposition, how ought the speaker to act? Nothing could be more simple. He should speak in the quiet, sincere manner of one who talks to equals, thoughtful persons like himself, all desiring to enter into a friendly discussion of which he happens to be the leader. No threats, no denunciations, no implications of ignorance, no insinuations of ulterior motives on the part of the auditors—just the open

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expression of one well-wishing person to others whose reciprocal good wishes he takes for granted. The majority of addresses will proceed on such a basis, but occasionally the task of speaking involves more severe aspects. Well, when an audience is won in the early phases by friendly treatment, the speaker is in a position to carry his listeners with him in viewing even their own shortcomings without asperity, because they feel assured that the criticism comes from a friendly person and not a hostile detractor. Observe the note of friendliness in the following passage from a speech of Mr. John D. Rockefeller, Jr., before the employees of the Colorado Fuel and Iron Company.

"This is a red-letter day in my life. It is the first time I have ever had the good fortune to meet the representatives of the employees of this great company, its officers and mine superintendents, together, and I can assure you that I am proud to be here, and that I shall remember this gathering as long as I live. Had this meeting been held two weeks ago, I should have stood here as a stranger to many of you, recognizing few faces. Having had the opportunity last week of visiting all of the camps in the southern coal fields and of talking individually with practically all of the representatives, except those who were away; having visited in your homes, met many

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of your wives and children, we meet here not as strangers but as friends, and it is in that spirit of mutual friendship that I am glad to have this opportunity to discuss with you men our common interests. Since this is a meeting of the officers of the company and the representatives of the employees, it is only by your courtesy that I am here, for I am not so fortunate as to be either one or the other; and yet I feel that I am intimately associated with you men, for in a sense I represent both the stockholders and the directors. Before speaking of the plan of industrial representation to which our president has referred, I want to say just a few words outlining my views as to what different interests constitute a company or corporation."

C. THE WILL TO CONVINCE AND PERSUADE

The third feature which should mark the speaker's attitude toward his audience is the will to convince and persuade. It is one thing to possess ideas and beliefs and to have perfect confidence in them; it is quite another thing to feel a determination to inspire others with these ideas and beliefs. Some people are wholly content to cherish their own convictions without even stating, to say nothing of propagating, them. Such an attitude will not do for the man who speaks in public. He cannot speak effectively if he says, in

effect, "These are my ideas on the subject; you may accept them or not as you choose." On the contrary, he must have a keen desire that his views be accepted, and what is more, a will that they be accepted. This means that when he stands before his auditors he must constantly direct his efforts so to set forth information, to clarify, to remove objections, to please, to appeal to vital motives, to inspire as to induce acquiescence. Behind his descriptions, his anecdotes, his facts, his generalizations, lies that dominant purpose. The very fact that such a worthy ambition exists will help, on the one hand, to submerge hampering thoughts of self, and on the other hand, to make the expression of thoughts and feelings vital and attractive. No matter, therefore, whether the speaker wishes to get an adoption of text-books for a publishing house, a contribution for infirm inebriates, an acquittal for a client, or an agreement that Shaw is not an imitator of Ibsen, he should go before his listeners with the spirit that wins—the determination to carry them with him.

D. A SPIRIT OF HELPFULNESS

The will to persuade and convince has just been referred to as a "worthy ambition." In justifying this expression, we are concerned with the final factor involved in the attitude of the

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speaker toward his audience: a desire to benefit those to whom he speaks, or to advance a worthy cause. It is quite possible that in many cases the inexperienced speaker will get from his early efforts the chief benefits, but that might be said about an embryo surgeon or a tyro in the legal practice. Another admission which may be disclosed without hesitation is that, in general, the more a speaker benefits his listeners, the more credit redounds to himself. So, just as honesty pays in speaking, helpfulness pays. In fact, the main point in this discussion is to emphasize the idea that the man who speaks because he desires to perform a service rather than to glorify himself is not only altruistic, he is also wise. If sincerely actuated by the former motive, he is much more likely to be free from the speech shortcomings which arise from attempts to make a personal "hit." Nervousness, stilted language and construction, forced humor, an effect of insincerity, and other faults tend to characterize the self-centered speaker. On the contrary, a person who feels a desire to inform, to point out mistakes, to indicate advantages, or to enlist support for a good cause tends toward the simple, attractive, convincing, and natural style of address which has been urged throughout this book.

To secure for himself these advantages and to confer upon others the benefits of helpful address,

the speaker needs to sympathize with his audience. When he is talking to those whose point of view is the same as his own, the sympathetic attitude is comparatively easy. But when, because of dissimilarity in education, political or religious convictions, material interests, or social status, the speaker's viewpoint differs from that of his audience,—then arises the necessity for a sympathy more rarely experienced. This, which we call comprehensive sympathy, requires, not that the speaker should think as do his listeners, but that he should understand and appreciate why they think as they do. Occasions thus calling upon a person to view matters from a point of view differing from his own are not uncommon. And it is distinctly to his advantage to cultivate the broad sympathies which enable him to do this. A prosperous man who can, with fellow-feeling, see the situation of a group of disgruntled dock-laborers as these dock-laborers see it themselves, a Free-trader who can really appreciate the viewpoint of a Protectionist audience—such a man is in a favorable position to lead his listeners toward the view which he considers best for them. The ability to see things from the "other fellow's" viewpoint is illustrated in this brief extract from another of Mr. Rockefeller's addresses.

"In order to live, the wage-earner must sell

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his labor from day to day. Unless he can do this, the earnings from that day's labor are gone forever. Capital can defer its returns temporarily in the expectation of future profits, but labor cannot. If, therefore, fair wages and reasonable living conditions cannot otherwise be provided, dividends must be deferred or the industry abandoned. I believe that a corporation should be deemed to consist of its stockholders, directors, officers and employees; that the real interests of all are one, and that neither labor nor capital can permanently prosper unless the just rights of both are conserved."

E. SUMMARY

To sum up briefly, we have seen that the speaker's attitude should be characterized, first, by a watchfulness which enables him to take advantage of the visible effects of his words. This advantage, it was further observed, involves the speaker's ability to adjust his presentation to meet the varying responses of an audience. The second requisite is friendliness. The speaker was cautioned against the domineering attitude, which springs from a disputatious nature, or from the false idea that an audience can be coerced, or is unfortunately adopted as a mask for timidity. On the contrary, he was advised to use the quiet, frank expression of a well-wishing person in dis-

cussion with his friends and peers. A will to convince and persuade the audience was the next characteristic advocated. It was noted that the indifferent attitude would not accomplish the desired results, but that the speaker would be helped to achieve his aims by a constant underlying determination to carry his audience with him. Helpfulness, the final factor of the attitude in question, was presented as a quality which is no less beneficial to the speaker than to the auditors. The undesirable results of aiming at self-glorification were pointed out, and the speaker was advised to profit by forgetting himself in a desire to help those addressed. As an aid in accomplishing this end most effectively, he was urged to cultivate broad sympathies with those who for various reasons hold views differing from his own.

CHAPTER XII

THE VOICE FACTOR

A person may fulfill admirably the intellectual and emotional requirements discussed in the preceding chapters and still fall short of the best results in speaking if the voice is not properly used. The student may be assured at the outset, however, that for purposes of practical speaking the normal voice does not require a special course of training. If the speaker has time and opportunity for a course which will rapidly strengthen and purify his tones, so much the better, but, fortunately, successful speaking does not demand it. What is needed is the improvement resulting from careful, intelligent and purposeful use of the voice which the average person possesses. To put it specifically, the speaker must aim at three things: (1) to pronounce correctly; (2) to speak distinctly; and (3) to modulate the voice with a view to a pleasing, clear, and forceful expression of thought and feeling. Let us consider these points in detail.

A. PRONUNCIATION

The public speaker should be careful about his pronunciation for two reasons, mainly: first, because faulty pronunciation tends to lessen one of his important assets, the respect and confidence of the audience; secondly, because mistakes are very apt to distract attention, even to the extent of causing some members of the audience to ponder upon the faults while the speaker proceeds with the development of the topic. The faults most commonly observed may be classified as follows:

1. Using a wrong consonant sound, as in "gesture," pronounced with a hard instead of a soft "g"; or "chasm," pronounced with a "ch" instead of a "k."
2. Mistaking vowel quality, as in "writhe," pronounced with a short instead of a long "i."
3. Interpolating sounds, as in "electorial" for "electoral"; or "athaletic" for "athletic."
4. Sounding silent elements, such as the "b" in "subtle," or the "i" in "business."
5. Omitting sounds, such as the "n" in "government."
6. Misplacing accent, as in the case of "superflu'ous" for "super'fluous," or "incom-

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par'able" for "incom'parable," or "con'-trast" (verb) for "contrast'." *

In some cases we mispronounce words without being aware of the errors. Having no uncertainty about these words, we are not likely to make corrections. From this fact it is clear that the speaker will do well to keep checking up his pronunciation by listening attentively to those who use the language admirably, and to appeal to the dictionary whenever he notes a pronunciation which varies from his own. Sometimes we feel more or less uncertain about words which we mispronounce; we are not sure, perhaps, whether it is "ab'domen" or "abdo'men," whether "chiropr-dist" is pronounced with a "k" or an "sh." With uncertainty as a fair warning, there is no excuse for continuing to mispronounce the words in question.

There remains a cause of wrong pronunciation which can be obviated without the dictionary, but which needs quite as careful attention as the faults previously mentioned. This cause is carelessness in the formation of the vowel sounds. It results in such indistinct pronunciation that

* A very useful rule for pronouncing dissyllables which have the same spelling for the verb and the noun is that usually the verb has the accent on the last syllable, and the noun on the first.

words differing only, or chiefly, in the vowel, like "bet," "bat," "bit," "but," are often indistinguishable. The speaker who is guilty of this shortcoming should lose no time in ridding himself of a fault which is so exasperating to the listener, and at the same time so inexcusable.

B. THE QUESTION OF INDISTINCTNESS

Indistinctness as manifested in pronunciation is only one of several forms of indistinct speaking. And since a prime requisite of good address is that the speaker's words—all of them—be easily and clearly heard by the audience, we shall consider the various causes of failure to speak plainly.

I. *Running Words Together*

Running words together, or indistinct separation, is one of these causes. Some of my readers may remember the following old example, which fits the case in point. A school-mistress asked one of her little boys to read from the black-board the sentence "This is a worm; do not step on it." What she heard in reply was "This is a warm doughnut step on it." Such a failure to separate words properly is not an uncommon fault with speakers, although very readily corrected with a little attention. Most cases of indistinct separa-

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tion of words can be obviated by speaking with a more moderate rate.

II. *Speaking in the Throat*

Another source of indistinctness is talking in the throat, or, as it is sometimes suggestively expressed, "swallowing one's words." This fault is due in many instances to a complete lack of interest in the subject which the speaker is discussing. For this or other reasons he confines his effort mainly to the mere vocalizing process, and does not raise the tone into the resonating cavities, nor articulate distinctly. If a man assumes to address the public, he must "speak up" and not gurgle.

III. *Speaking with the Mouth Closed*

A cause of indistinctness more common, perhaps, than the last mentioned is the failure to "speak out." I refer to the habit of speaking with the lips almost closed. In listening to speakers even as far removed from vaudeville as the pulpit, one might sometimes think that they were practicing ventriloquism. It is impossible for words to carry if held back by the teeth and lips. A speaker who wants his audience to hear easily should notice how much more clearness and carry-

ing power words have when vowels are uttered with an open mouth.

IV. *Faulty Articulation*

Probably the most significant cause of indistinct speech is inaccurate formation of the consonant sounds, commonly known as faulty articulation. In rare cases this is due to a defective formation of the lips, teeth, tongue or palate. Such a defect can in many instances be remedied by dental or surgical treatment. Occasionally the fault arises from an absolutely incorrect placing of the lips, teeth or tongue in making a given consonant. This is instanced in the lisp, which is usually caused by letting the tip of the tongue slip between the teeth instead of turning it up just behind them in producing the "s" sound. Many of the so-called dialect errors, likewise, arise from this wrong idea of how the sounds should be produced. The German, for example, is likely to say "vill" for "will" or the Chinaman to say "lice" for "rice," because the former puts his lips, and the latter his tongue, in an absolutely wrong position. But all such cases are exceptional; the cause of the alarming amount of poor articulation is sheer carelessness. The German student works for weeks or months to get just the right forward thrust of the lips to produce

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our "w" sound; the persistent Chinaman develops the muscle of his tongue in the transformation of "lice" into "rice." But the vast majority of our own speakers who exhaust the ears and patience of audiences with their mumbled words could, if asked to repeat any sentence, articulate with perfect distinctness.

With these people it is not a question of organic defect, nor of absolute misplacements of the organs of articulation; they are easily able to make every consonant sound. But in their habitual manner of speaking they are satisfied to make loose articulations, approximately correct placements of the lips, teeth and tongue. To illustrate concretely, they may articulate the "f" in "fine" so indefinitely that the listener understands the word to be "pine"; or their "t" and "th" sounds are so slightly distinguished that their "thanks" are apt to pass for "tanks." Now the simple fact to be observed is that the consonants of a language can be produced in only one way, and that with exactness and energy in the placing of the lips, teeth or tongue as the case may require. It is not enough to be approximately correct. It is possible, of course, to articulate so precisely, so "nicely," as to sound affected, but such an unfortunate result of carefulness is so rare as to be negligible. Certainly it is not a danger of such magnitude as to excuse or explain the slovenliness

of modern American speech. And, for the public speaker, indistinctness, or any other speech defect, is likely to spell failure. Demosthenes was not thinking of his health when he used to practice speaking with pebbles in his mouth to overcome a stammer.

C. MODULATION

Regard for distinctness is scarcely more essential to effective speaking than is careful attention to quality, pitch and volume of voice, and rate of utterance. We shall consider these factors with a view to securing the most pleasing, clear and forceful expression of the speaker's thoughts and emotions.

I. *Pleasing Expression*

a. *Voice Quality*

Pleasing vocal expression is clear and resonant in quality, and varying within moderate limits of pitch, volume and rate. A clear and resonant voice quality depends largely upon an open throat and unobstructed nasal passages. If the speaker "talks in his throat," he is constricting the flexible walls of the voice-box and throat, with the inevitable result of huskiness, harshness, and a lack of carrying power. If he "talks through his nose" (as the popular expression misleadingly puts it),

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he is, in reality, closing the nasal passages so that little or no air can escape by way of the nostrils. This results in the same disagreeable sound as is produced by speaking with the nostrils pinched together. If the student is troubled with either a throaty or nasal voice, he can improve his quality by exercise on the vowels *ā-ē-ī-ō-ū* with a view to producing clear, open tones which get their resonance well up in the back of the mouth and in the nasal chambers without any strain on the throat.

Fortunately no unusual, "professional" kind of voice is desirable for pleasing, and otherwise effective, public address. The normal quality is emphatically the best. As soon as a speaker begins with a hollow, stilted, "oratorical" tone which goes with, "Let us stretch our ears back and listen to the distant rumblings through the corridors of time,"—the audience tends to go to sleep or leave the room. On the other hand, the quality which pleases an audience is the sincere, natural quality which a person would use in an interesting discussion with a friend. Even if one is speaking in a large auditorium, the added carrying power should be given by increasing the force and speaking with especial distinctness—not by changing to a bellowing orotund.

b. *Inflection*

To produce a pleasing impression, the inflection, i. e., the raising and lowering of pitch, should be within moderate limits—neither so low that the words cannot be easily heard, nor ever reaching a height where shrillness begins and the voice is liable to break. At the same time, the tone should be kept moving, irregularly of course, in keeping with the sense, up and down the scale to avoid monotony. Here again no better standard can be suggested than a slight extension of the range employed by the interested participants in a conversation. The desirability of making the inflection more marked than in ordinary conversation is, first, that the speaker is usually farther from his listeners; and, secondly, that the extended range of inflection helps to express the vital interest which the speaker must employ in order to arouse and sustain the real attention of his listeners. It might be supposed, perhaps, that a speaker who has the proper interest in his subject and audience will naturally use a bright and attractive pitch modulation. If he does, it is well. But in many cases persons whose modulations in private conversation are all that could be desired become hollow in voice quality, monotonous in pitch and rate, and ineffective in emphasis when brought face to face with an audience. If the

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student of speaking can, therefore, keep constantly before him the idea that he is not to "orate at" his auditors, but to talk interestingly to them, his pitch and many other things, noted throughout the book, will be greatly helped.

c. Force and Rate

Among other things pleasingly regulated by a slightly modified conversational style of address are force and rate. Naturally, the volume should be somewhat greater in public address than in ordinary conversation, and the rate a little slower. It is distinctly annoying to an audience to listen to a speaker whose voice is so lacking in force (volume) that a constant strain is necessary in order to hear what he says. Quite as displeasing is the speaker who talks loudly, as if he were addressing a company of deaf people. Even an occasionally stentorian outburst is to be avoided, for the speaker who pleases never shouts. Neither does he rush through his sentences, nor drag out his words, one by one.

We have seen that the essentials of attractive speaking are: a clear, resonant, normal quality of voice; pitch, force and rate conversational, with the first somewhat more extended in range, the second slightly increased, and the last slightly decreased; and a general avoidance of extremes.

We may next consider the application of vocal factors to clear and forceful speaking.

II. *Clear and Forceful Expression*

In discussing clear and forceful expression our concern is with specific modulations of quality, pitch, force and rate which will best convey to the listeners the thought and feeling of the speaker.

a. *Modulations of Quality*

First, as to occasional variations from the normal quality of voice. There are times when the speaker wishes to arouse in his listeners a certain emotion. His own feeling is the basis of influence, but his vocal expression can do much to infuse the audience. If, for example, a person were denouncing a vicious breach of trust, or any reprehensible person or thing, it would be natural and effective if he conveyed his intense anger by a so-called guttural (throaty) quality of voice. Again, if he has in the course of his speech been lifted to an attitude of awe or reverence, this emotion is much more apt to spread through the audience if his voice is full, round and sonorous, in harmony with the dignity of the feeling. Take, for instance, such a sentiment as is expressed in Kipling's "Recessional."

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“God of our fathers, known of old,
Lord of our far-flung battle line,
Beneath whose awful hand we hold
Dominion over palm and pine,
Lord God of hosts be with us yet,
Lest we forget, lest we forget,” etc.

If the reader will try this with the normal, conversational voice, he will at once realize why a variation of tone quality is essential when such lofty sentiments are expressed.

Another occasion warranting a departure from the normal quality is an intensely emphatic climax. The usual method of procedure is to use the normal tone, steadily increasing the volume to the very end of the passage. But a very effective variation of this means of expressing intensity is to change at the climax to a whisper. This is a striking device, and, like the other changes of quality noted in this section, is rarely called for. The speaker should, however, be familiar with them all when occasion does arise.

b. Modulations of Pitch and Force

Unlike quality variations, modulations of pitch and force are constant. This fact has already been noted in the discussion of attractive speaking; but concerning their application to clear and

forceful expression, it is desirable to point out certain additional facts. The slightly intensified conversational style of address previously advocated will take care of the rising pitch-increasing force incident to the approach toward stressed words, and the corresponding lowering-decreasing after these words. It need only be stated that speakers frequently fail to make these modulations sufficiently pronounced, with the result that the audience does not get the full meaning, and is not duly impressed by the important words.

Moreover, it is a common thing to hear speakers who, though they may bring out the important words in sentences, do not attempt to make significant sentences stand out from sections, nor to heighten the effect of especially noteworthy phases of the speech considered as a whole. Thus to express all parts on a dead level is a weakness because practically every address contains certain sentences and groups of sentences which the speaker considers particularly vital. The fault may be remedied in two ways: by coming out strong and with a somewhat heightened pitch at vital points; or by delivering such passages with an exactly opposite change from the normal, i. e., with a low pitch modulation and a very subdued degree of force.

c. Modulations of Rate

In contributing toward clearness and emphasis, variations of rate are also of importance. Recalling what has already been said about the desirability of a deliberate general style of speaking, we may proceed to point out when modulations from the normal rate are advantageous. First, whenever the discussion is necessarily complex and difficult for the listener to follow; whenever the speaker wishes to impress the audience with the idea of slow movement, profundity, or vastness; whenever it is desirable to create distinct and separate impressions, either of concrete things or abstract ideas which are grouped in composition—in all these instances a markedly slow rate makes for both clearness and forcefulness.

Somewhat akin to slow rate, and employed with the aim of securing a similar but more intense effect, is the emphatic pause. This device, noticeably neglected by beginners, is among the most striking means of emphasis. Coming just before the significant word or statement, the pause intensifies the attention in anticipation of what is to follow. Following immediately after the stressed expression, the pause turns the thought of the audience back upon the important idea. The combination of pause before and after the significant statement is especially telling.

On the other hand if at certain stages the speech-matter is relatively obvious or of slight significance, such as a bit of humor or a parenthesis; if rapidity of action is presented, or excitement of any kind is depicted, or indulged in purposely by the speaker; if it is desired to get a stirring cumulative effect from a compact series of images or ideas—in such cases the rate should be accelerated.

D. SUMMARY .

The present chapter has emphasized three essentials regarding the use of the voice: correct pronunciation, distinct speaking, and pleasing, clear and forceful expression of thought and feeling. With reference to the first requisite, it was pointed out that poor pronunciation on the part of the speaker tends to lessen that respect and confidence which are so necessary to his success. In order to minimize errors, the student was advised to keep checking up his pronunciation with that of people who use the language well, and to consult the dictionary for all cases of difference noted. Further, the student was urged never to neglect settling his mind at once whenever uncertainty as to the pronunciation of a word arises. Finally, a warning was given against the faulty pronunciation caused by carelessness in enunciating the vowel sounds.

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In considering indistinctness, we noted that the difficulty was due mainly to the following faults: (1) running words together, which can usually be avoided by speaking at a moderate rate; (2) speaking in the throat, which can be overcome by making sufficient effort to raise the tone into the pharynx and nasal chambers, and to articulate properly; (3) speaking with the mouth closed, a fault which can be cured by cultivating the habit of opening the lips in the utterance of vowel sounds; (4) bad articulation, which in rare cases is due to physical defects or absolutely wrong positions of the organs of articulation, but chiefly to the all-too-common satisfaction with approximately correct positions. Emphasis was put upon the necessity of avoiding carelessness, and of making each consonant with absolute accuracy.

Modulation of voice was discussed, first, with reference to pleasing speech, and secondly, with regard to clear and forceful speech. The student was advised to secure the former by using a clear, resonant normal quality, a constantly varying inflection (change of pitch), following the style employed in conversation but somewhat more extended in range, force applied as in conversation but somewhat greater in amount, and rate slightly slower than conversational.

To express thought and feeling clearly and forcibly, certain modulations other than the con-

versational ones are occasionally needed. The normal quality of voice is in most cases most desirable, but for some purposes, such as indicating intense anger, a striking climax, awe or reverence, the guttural, the whisper and the orotund are, respectively, more expressive. For bringing out vitally significant points, the speaker was advised to use a noticeable variation from the normal force and pitch, either by increasing the former and raising the latter, or by doing just the opposite. Special modulations of rate for clearness and emphasis were also noted: the markedly slow rate to present complex thoughts, or to convey the impression of profundity, vastness or distinctness; the pause as a striking means of emphasis; and an accelerated rate for delivering passages of slight significance, for suggesting rapidity of action or excitement, or for getting a stirring effect from a compact series of images or ideas. It is desirable to add, in closing, that the aim throughout the chapter has been to emphasize the fact that a normal, unaffected voice, free from faults and modulated substantially as in animated conversation, is the standard for effectiveness.

CHAPTER XIII

EXPRESSIVE GESTURE

That gesture, or visible expression, is a valuable aid to the voice in conveying a speaker's message to his audience is universally admitted. It is frequently contended, however, that the study of gesture is more or less futile. The crux of the contention is that gesture is something spontaneous and that any attempt to restrict or direct this instinctive impulse is damaging to real expressiveness. In view of the "nods and becks and wreathed smiles" which we all see in our daily lives—to say nothing about the fists and frowns—there is no question about the spontaneity of visible expression. But as has been said previously concerning the voice, the expressiveness which we notice in offices, dining-rooms, and back-yards often fails to materialize on the speaking platform. Apropos of this, Mr. A. C. Sutherland has narrated a suggestive little incident that runs somewhat as follows:

It appears that a group of amateur actors had secured the services of a kindly-disposed professional to coach one of their productions. In due

time the play was given, with no little success. After the final curtain, a rather pompous person found his way to the coach and complimented him on the performance, adding, "But the finest bit was contributed by the little girl; any one could see that her acting was nature, not art." "My dear fellow" replied the somewhat nettled coach, "I have devoted two hours a day for three months to teach that child how to appear natural for five minutes."

If people who address the public would only express themselves on the platform even as well as they do in animated private conversation, teachers of speaking might possibly be content to forswear art and let nature take its course. Indeed, it is to be hoped that the use of the friendly, genial, sincere attitude, the simple, unaffected style of composition, and the conversational modulations of the voice will in themselves have a beneficial influence on the student's gesture. But a few suggestions may help him to use nature to the best advantage; in other words, to avoid certain things which distract the attention of the audience, and to employ such gestures as will strengthen his delivery.

A. GESTURE DEFINED

Gesture was referred to above as "visible expression." In a broad sense, then, it is any means

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of appealing to the eye. This includes all postures and movements of the body, head, face, limbs and hands.

B. NORMAL POSITION

One of the first things for a speaker to acquire is a good normal posture. The aim in this respect is partly to produce the impression of ease and poise, but more especially to avoid displeasing or distracting attitudes. To stand with chest concaved, arms akimbo or folded, hands in the pockets, or with feet spread far apart—any such attitude tends to call attention to the speaker's person, and is therefore as undesirable as a so-called "loud" check pattern in clothes. A positively good effect is produced, on the other hand, by the mere fact that a speaker's position indicates unobtrusive self-confidence and poise. Head and chest erect; feet three or four inches apart, one slightly advanced; arms and hands hanging easily at the sides—that represents the proper position. It is very simple and natural, and yet awkwardness on the speaking platform unfortunately abounds.

C. SHIFTING THE POSITION

An occasional change of position is desirable, furnishing both to speaker and audience a relief

from the tiresomeness of fixed posture. Sometimes this shift will consist merely of throwing the weight on the advanced foot for the effect of emphasis or intensity, or on the retired foot when the speaker is in a calm, deliberative mood. Again, the change may be more marked; the speaker may, particularly when opening a new phase, advance or retire three or four steps. In doing this there should be no shuffling or gliding movements, but natural steps. And in case the speaker advances toward the left or right rather than directly forward, care should be taken to avoid an awkward crossing of the feet.

D. EXPRESSION WITH THE HEAD AND FACE

In reference to expression with the head and face, the injunction, "Be natural," applies with particular force. Rigidity, or constant turning, or excessive nodding of the head are to be eschewed. The eyes of the speaker are to be kept on the eyes of his auditors, just as in conversation. As in conversation, also, he should give his features full play in the expression of his thoughts and emotions. Or, rather, the expressiveness of mouth and eyes will oftentimes be more marked than in conversation, in order to harmonize with the more animated or intense style of address which is ordinarily required of the public speaker. Above all things, the dull, wooden countenance which

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never smiles, nor frowns, nor lifts an eyebrow, nor compresses the lips is to be avoided. For influencing an audience, the voice itself has scarcely the power which is inherent in an expressive countenance.

E. GESTURES OF THE ARMS AND HANDS

We come now to that phase of visible expression which is least likely to be effectively directed by natural impulse—gestures of the arms and hands. Undoubtedly the impulse to use the arms exists in most speakers; but the results are in many cases far from satisfactory. With some persons the impulse is manifested in a mere succession of little jerks of the hand; with others it is converted into one or two full gestures which are used with wearying monotony for all purposes; again, the impulse leads the speaker into absolutely misleading motions, or a constant threshing about with the arms, or various other futilities. In the field of manual gesture, therefore, a little knowledge of the real possibilities, as evinced by good speakers and open to the test of common sense, should be helpful.

I. *Manual Gestures and Common Sense*

Let us first inquire, from a practical viewpoint, just what people attempt, either consciously or

unconsciously, when they make gestures with the hands in ordinary intercommunication. The angered schoolboy threatens to "smash" his opponent's face, and displays his extended fist. The preacher appeals to heaven, and raises his hands toward the sky. The enthusiastic fisherman in recounting the capture of a "whopping" bass spreads his hands widely apart. The proud farmer informs the stranger that he owns all the land in sight, accompanying his words with a broad sweep of the hand. A foreman, directing the engineer of a steam crane, turns his palm down and motions downward if he wants the tackle lowered. An irate old father, terminating a heated argument with his rebellious son, thumps the desk as he delivers a paternal ultimatum. What are all these people trying to do? Clearly, to express by suggestive motions the scene, action, thought or feeling about which they are speaking. These are typical, natural gestures, and it will hardly be denied that they add materially to the vividness, clearness and force of the accompanying verbal expression. The listener (and observer) understands them—they mean something to him because they are the motions that he, or anybody else, might make under similar circumstances. Well, that is all that is required of the gestures used by the public speaker; they must really mean something. When he says that "the whole

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country is suffering from a car shortage," he will give a much clearer suggestion of extent by a broad sweep than by a little jerk of the hand in the region of the hip. If he says the jury "must" acquit his client, he will show much stronger conviction by swinging his fist down than by merely lifting his hand to the level of the waist and letting it drop to the side.

II. *The Scope of Manual Gestures*

The following sections indicate the general scope of manual gestures, of which the preceding paragraph gave specific examples. It is to be noted that under the various classifications no distinction is made between that which is material, and that which is intellectual or emotional. Gestures, being purely physical, derive their power to suggest ideas only by virtue of the analogy between ideas and material things or actions. For example, a noble aim is suggested by a high gesture because it is analogous to a lofty tower, let us say; likewise, the inverted palm can convey the idea of emotional restraint because it is a common sign of physical restraint. In considering the scope of gesture the student will do well to bear in mind this significant observation.

a. Forms of the Hand

The hand itself is capable of various forms, each of which suggests distinct impressions, especially in conjunction with speech.

1. The upturned palm addresses, presents, affirms, permits, shows openness and geniality.
2. The inverted palm covers, suppresses, prohibits, indicates secrecy and negation.
3. The index finger warns, threatens, points out, emphasizes and isolates specific things.
4. The palm turned outward at an angle to the wrist drives away, and indicates opposition or abhorrence.
5. The clenched fist defies, challenges, denotes intensity, determination, or extreme emphasis.

b. Positions of the Hand

Not only do the forms of the hand convey distinctly varying impressions, but so also do the positions of the hand with respect to the body.

1. The gesture may be terminated above the line of the shoulders to denote elevation of any sort, physical, mental or emotional.
2. It may be made below the waist line to convey the impression of low position, base-

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ness, weakness, in short anything literally or figuratively low.

3. The gesture may be terminated between the shoulder and waist lines to express all those matters which involve neither elevation or lowness. This middle plane is most frequently used since it expresses such commonly recurring matters as extent in time or space, numbers, presentation, analysis, direct address, and ordinary reference to persons, places and things.

It is to be noticed that the hand, in addition to moving into a high, low, or middle position, is either directed forward or is passed from the front in a lateral direction. This distinction between a front and a lateral movement can also be used to advantage.

1. The front gestures, being directly toward the audience, are particularly emphatic, and being nearer the audience, are best calculated to suggest nearness in space or time, limited numbers or extent.
2. The lateral gestures, in which the hand moves from the front toward the side, create the impression of great extent, large numbers, distance in time or space, or inclusiveness.

c. Using Both Hands

For gestures with any of the hand forms in any position, both hands may be employed to give expression to especial intensity of thought or emotion. The use of both hands is helpful also in depicting such concepts as comparison, contrast, vastness, separation, collecting, balance, and opposition.

III. Essential Characteristics of Effective Gesture

Whether gestures be double or single handed, high, middle or low, front or lateral, there are certain characteristics which are essential to their effectiveness. They must be apt, accurately timed and spontaneous.

a. Aptness

In saying, "Suit the action to the word, the word to the action," Hamlet gave, in effect, a broad definition of aptness. More specifically, it means a discriminating use of the various hand forms and positions. For example, a lofty concept, such as honor, sacredness, triumph, or a reference to physical elevation finds expression in a high gesture. An insistence on a specific point is italicized, as it were, by the index finger. A portrayal of hopelessness or submission is sug-

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gested by a low gesture. One may be sure that when Hamlet gave that excellent advice to the players, he did not mean to advocate a different gesture for every varying thought and feeling. Such a method of visible expression would put upon the speaker an enormous and ridiculous burden. Fortunately, nothing of the kind is contemplated. As the foregoing classifications indicate, many different things can be suggested by substantially the same gesture. For instance, a clenched fist in a forward position is appropriate to an expression of physical force, emphatic assertion, determination, defiance and challenge; a low gesture is in harmony with a reference to weakness, submission, depravity, low position, hopelessness and kindred matters. On the other hand, it is equally true that a gesture which is in keeping with a certain mood, or type of idea may be very inappropriate for certain other moods or types. An appeal for friendly co-operation would be poorly expressed by a wave of the inverted palm. Aptness, then, requires that a gesture be used, not as a mere irrelevant accompaniment of words but rather as something which actually co-operates with them.

b. *Accuracy of Timing*

The second essential, accuracy of timing, applies to what may be called the mechanics of

gesture. Practically every gesture of the hands consists of three parts: raising the hand in preparation, the gesture proper, and the dropping of the hand to normal position. To time a gesture accurately, the preparatory part must be deliberately completed in time for the gesture proper to move on the word or word group which the action is intended to support. The two parts are ordinarily made in one continuous movement; but a particularly emphatic effect, similar to that produced by the vocal pause, may be secured by sustaining the hand several instants just before the stroke, or gesture proper. The hand may be held in position at the close of the stroke also, for the sake of fastening the attention of the audience upon the thought just expressed. Even when special emphasis is not desired there should always be a brief sustentation at the end of the stroke before the hand relaxes.

Two or three typical instances of timing a gesture may be of service at this point. Let us take the sentence, "The sponsors of the plan *must* meet their obligations." The upward, preparatory movement is made with the words, "of the plan," so as to be ready for the down stroke on "*must*," after which the hand is relaxed. Again, on such a sentence as, "Across a weary desert the caravan slowly moved," the preparatory part must anticipate the first word because the stroke continues

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throughout the entire statement. As a final example, we shall take an instance requiring gestures in a series, such as, "The people of this city, the people of this state, the people of this nation—all will benefit by this measure." The important additional observation for cases of this kind is that the four strokes, on "city," "state," "nation," and "all," should proceed from one to another without dropping the hand to the side until the end of the series.

c. *Spontaneity*

Spontaneity, the last characteristic to be discussed, is first in importance. A gesture may now and then be inapt, or badly timed and pass unnoticed, providing it is sufficiently spontaneous to be wholly subordinate to the thought of the speaker. But let a gesture appear calculated, artificial, made-to-order, and the effect is bad, for the audience will see the gesture and the effect of the thought will naturally be discounted. Would it not be better, then, to forego any attempt to study gesture? The detractors cry "Hear! Hear!" Certainly no sane teacher is going to claim that a student of extempore speaking can give much thought to his gesture while attending to his composition and his audience. The reader should remember, however, that a person is not obliged to learn a specific gesture for

each individual statement. He learns certain forms and positions, together with general types of impression which these gestures are best fitted to convey. For instance he learns that a broad sweep gives the impression of large extent or magnitude, and whether in a given speech he refers to vast sums of money, or great stretches of country, or huge contracts, or enormous crowds of people, he knows how to act. Practice, which associates the various kinds of gesture with the different types of thought and emotion, tells the rest of the story. What is claimed, then, is that gestures can be cultivated in practice speaking so that when a person stands before an audience his natural impulses to make gesture are turned instinctively, not into mere action, but into expressive action.

F. SUMMARY

We have noted in this chapter that the desirability of studying and practicing gesture is due to the fact that a person's natural expressiveness, however unsatisfactory that may be under the most favorable circumstances, tends to become even more restricted and awkward in front of an audience. The suggestions embodied in the chapter concerned posture, expressions with the head and face, manual gestures, and the essential characteristics of effective gesture.

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The speaker was advised to stand with head and chest erect, feet slightly separated, with one advanced three or four inches, and arms at the sides. Occasional shifts of weight to the retired or advanced foot were advised; also a change of place on the platform now and then. In all cases, a change of position should be free from constraint, since that induces awkwardness and attracts attention. The speaker was next warned against excessive nodding or turning of the head, and urged to keep his eyes constantly upon the eyes of his auditors and to give free play to facial expression. With reference to gestures with the arms and hands, typical examples of both inexpressive and expressive movements were presented. This was followed by a tabulation of the various forms and positions of the hands, with the general scope of expression for each. Aptness, accuracy of timing, and spontaneity were then discussed as the chief characteristics of effective gestures.

CHAPTER XIV

CONCLUSION

The final word of advice is—practice! Speak at every opportunity! If your situation does not allow frequent chances, make them by joining a club, class, social, business or professional association which will afford occasions for applying the principles advocated in the foregoing pages!

A few specific suggestions relative to practice may be useful to those who are inexperienced. In the first place, careful investigation and organization, as set forth in the chapter on preparation, are always requisite. In the second place, it is best to talk on relatively easy subjects at first, preferably those which can be developed in greater part by narration or description, such as personal experiences, scenes, pictures, plots of plays or novels, biographies, or historical accounts. If exposition or argument is undertaken, the topic should not be a complex one, but rather an exposition of a simple machine, structure, or process, or an argument on a local or otherwise familiar proposition. Thirdly, the inexperienced

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speaker should not try to build up or revise his method of speaking by an attempt to follow all the advice at once. It is better to work first, let us say, for a clear purpose, definite points, solidity of elaboration, and fairness of attitude toward the subject; then for unity, coherence, clearness and force; next for attractiveness in composition; then for flexibility of response to the reactions of the audience. By this time, or perhaps before, the speaker will be sufficiently free on the platform to make his personality felt.

The above order of progress is not fixed, of course, but in advising some such gradual application of the essentials presented in the text, I write with a realization of what confusion would result from trying to direct the attention to a dozen different things at once. If the speaker uses the method proposed, he will find after a few careful trials that unity, coherence and clearness tend to become natural qualities of his expression. He can then give a part of his attention to attractiveness of style. When this becomes more or less spontaneous, he can devote himself more to the reactions of his audience, etc.

A fourth suggestion is that the speaker refrain from trying to make a "hit." He should aim at a clear, sensible talk, not dry to be sure, but free from any striving after brilliancy, cleverness or profundity. These may come, perhaps, as a later

development, but they are not of immediate concern.

Finally, and emphatically, the student should begin right by trusting only to a simple outline (preferably memorized), such as was illustrated in the chapter on preparation. Even hesitation, breaks, weakness of phrasing, in the early efforts, are better than elaborate notes carried in the hand. Once the habit of depending on a "speaker's crutch" is formed, it is extremely difficult to become an effective practical speaker. A set of notes is undoubtedly a barrier between speaker and audience. So, as Hamlet said to the players, "Pray you, avoid it."

**THE ESSENTIALS
OF EFFECTIVE GESTURE**

**FOR STUDENTS OF PUBLIC
SPEAKING**

The Essentials of Effective Gesture

PART I

THE NATURE AND TECHNIC OF GESTURE

THE USE OF GESTURE

PEOPLE who speak in public generally make motions of some sort. Sometimes these motions are mere spasmodic jerks or flaps of the hand, as if the speaker desired instinctively to express himself visibly, but had no idea what movements to make. In other cases the speaker has converted that instinct into a single definite gesture, such as the clenched fist or the index finger, which is used to accompany (it cannot be said to express) ideas as varied as lofty mountains and stale doughnuts. Some speakers constantly wave their hands wildly and

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unmeaningly about the body, in the mistaken notion that a great display of energy has a convincing and persuasive effect. Still others make no gestures whatever, an unfortunate manner of delivery, but preferable, perhaps, to the use of distracting calisthenics, which frequently mar the style of otherwise good speakers.

The person who speaks in public should make gestures; he misses a great advantage if he doesn't, but they must do more than serve as a mere outlet for nervous energy, more than furnish the stimulation which usually results from their reaction. They must speak distinctly to the audience; they must help to illuminate, vitalize, and enforce his verbal expression. This they can do, for gestures are not only constantly in evidence in our everyday life, but they are as organic a part of our intercommunication as is speech. One has but to watch the participants in the next few conversations he observes, or the next dramatic performance he attends to be impressed with the truth of this statement. We are continually emphasizing, locating, describing, or displaying a mental or emotional state by means of gesture. Many of us do it rather poorly, and this is particularly the case when we stand

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before an audience. So, there are few of us who cannot improve our speaking efficiency by acquiring a better understanding of this important phase of the speaker's art.

To begin with, we should get a clear idea of the general nature and technic of the subject under consideration. For this purpose a brief definition, two important classifications, and a discussion of the technical essentials will serve.

GESTURE DEFINED

Gesture may be broadly defined as visible expression, that is, any posture or movement of the head, face, body, limbs, or hands, which aids the speaker in conveying his message by appealing to the eye.

GESTURE CLASSIFIED

Every speech contains expressions of two kinds: one, referring to that which is material; the other, to that which is mental or emotional. For this reason it is desirable to make a corresponding classification of gesture. One class we may call literal; the other figurative.

The term *literal* we apply to gestures when they refer to physical objects, to the material world. Indicating location or extent in space

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by a wave of the hand, picturing the striking of a man with the clenched fist, suggesting the joining of two armies by bringing the hands near together, — these are typical examples of literal gestures.

The term *figurative* we apply to gestures when they express mental or emotional states or actions which are analogous to physical states or actions. For instance, a lofty ambition is suggested by an ascending movement of the hand because it bears an obvious analogy to physical elevation; moral depravity is indicated by a descending movement for a similar reason. To illustrate the figurative gesture by a specific sentence, suppose a speaker wished to express the thought, "The member from Ohio defeated the bill at its first reading." A fitting gesture on this passage would be a descending front movement with the palm down. Why does that gesture mean anything to the audience? Is there between the defeating of a bill and the downward movement of the inverted hand some mysterious relationship which the speaker feels and the audience instantly solves? Not at all. The expressiveness of the gesture depends upon two facts: first, that a defeated bill is figuratively overcome,

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put down; and secondly, that the gesture represents 'a putting down in the physical sense. Again, to express such an idea as, "The North and the South were rent by civil feud," we bring the hands near together and then fling them apart. Now, obviously, between such a movement of the hands and political or social dissension there is absolutely no actual relationship. But the gesture does portray an analogous physical separation or tearing apart, and thus derives a significance with reference to the passage under discussion. In fact, the gesture expresses to the eye the same analogy that the figurative word "rent" conveys to the ear. As a final example let us take the sentence, "At this assertion the tensivity of the audience became extreme." How can this emotional state be expressed by the hands? As before, by a gesture representing an analogous physical state, — in this case, the clenched fist.

In such analogies as those just presented lies the expressiveness of practically all those gestures which really suggest mental or emotional content. If the analogies be well chosen and the gestures well executed, the audience will instantly interpret the movements in the mental

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or emotional sense stated or implied in the accompanying words, without being conscious of the basic physical factor involved. After studying the sections on the special significance of the various positions and forms of the hand, the student should be able not only to give expression to physical states and actions, but also to perceive analogies instantly in the interpretation of the mental and emotional.

Having made this fundamental classification of all gestures as literal or figurative, based upon the nature of the matter expressed, we may consider a second classification of gestures, based upon the purposes for which they are employed, as follows: those used solely to emphasize; those used to describe; those used to locate or distinguish; those used to represent a physical action or posture; those used to express a mental or emotional attitude. It is to be noted that these classes are not altogether mutually exclusive; for example, an emphatic gesture may be expressive of a mental attitude, or a locative gesture may express an emotional state. Moreover, combinations of gestures belonging to two or more classes are often employed; to illustrate: while the hand is making a descriptive gesture, the face may be

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expressing the mental or emotional response to the object depicted.

The purely emphatic gestures are those which by a vigorous movement of the hand, accompanied with fitting posture and facial expression, serve to supplement verbal stress by an expression of physical earnestness. As a rule those gestures which are used solely for emphasis are made with a downward stroke, since this is more expressive of force than the upward or lateral movements. For moderate emphasis the hand is stopped in the middle plane; for stronger emphasis the stroke terminates in the low plane. The length and vigor of the stroke determine the amount of stress. It should be noted that here, as elsewhere, a gesture should never be overdone; a movement which is too rapid, too forceful, or too far-reaching is sure to attract attention to itself and appear absurd. In making gestures it is always well to create the impression of reserve power.

The descriptive gestures are those used to help the audience visualize persons, scenes, or objects. The most important qualities which can be expressed by this class are extent, size, height, depth, form, and general character of action.

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Although the hands play the most important part in this group of gestures, the action of the eyes is noteworthy. They should not look at the hand, but should be directed now toward the object projected by the hand, now toward the audience. In thus glancing back and forth between the scene and the audience, the speaker carries and holds the mental vision of his listeners to the imaginary picture.

The locative and distinguishing gestures are those used, as the name implies, to fix the position of anything or to single out a particular item. Either the supine hand or, if greater distinctness be desired, the index finger may be used. The speaker when locating objects should always consider the viewpoint, use good judgment in determining the relative position of objects in a scene, and be sure to retain the original location in making succeeding references to the same object. In making locative gestures, as in the case of descriptive gestures, the speaker may let the eyes follow the direction of the hand but should never look at the hand itself.

Gestures representing a physical action or posture are those which reproduce in a more or less realistic manner actual movements or

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positions of the body, head, or limbs. These gestures range from such slight movements as raising the finger to the lips or the hand to the ear, to such elaborate ones as kneeling or starting back with the hands thrust forward. In actual impersonation the gestures will, of course, be absolutely realistic, but in all cases where the speaker maintains his own identity a suggestion, an approximation which stops short of the completed action, is preferable. It is very easy to appear absurd when gripping the heart, starting back violently from an imaginary ghost, or kneeling in simulated fervor of appeal. The student should always keep in mind the distinction between the actor and the speaker whose own identity must not be lost in that of the various characters about whom he speaks.

Gestures expressive of mental or emotional attitudes are those which by means of the face, body, or limbs help to convey the impression of such states as surprise, disapproval, indifference, determination, disgust, earnestness, doubt, anger, devotion, joy, despair, sorrow, pity, and fear.

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THE PARTS OF A MANUAL GESTURE

The great majority¹ of gestures with the hands consist of three parts, which may be termed the preparation, the stroke, and the relaxation.

The preparation brings the hand to a point where the most significant movement, i.e., the stroke, is to begin. In other words, it is an anticipatory action and should be deliberately completed just before the speaker reaches the word or passage which he desires to supplement by the stroke. Faulty gesture is frequently due to the fact that the preparation is too long delayed and made with a jerk.

The preparation should start with the shoulder as the center of motion. Almost immediately the arm begins to bend at the elbow, and then the wrist takes up the movement, so that shortly after the preparation is begun the three centers of motion are working simultaneously to bring the hand into position for the stroke. The aim of this progressive series is to give the movement flexibility, and to keep the arm fairly close to the body in order

¹ In a few cases the stroke operates directly from the position of rest.

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that the preparation may be wholly unobtrusive.

The height of the preparatory movement will usually depend upon the plane of the stroke, whether high, middle, or low. Ordinarily the hand will be raised slightly above the plane chosen. In some gestures terminating in the low plane, however, such as the emphatic assertive gesture, the hand is raised to the level of, or above, the head.

An excellent device for increasing the emphatic effect of the stroke consists in sustaining the hand at the climax of the preparatory movement through several words leading up to the emphasized expression. The preparation should be begun early enough to allow a sustentation of appreciable length before the stroke. The attention of the audience is thereby intensified, owing to the clearly marked anticipation of the emphatic passage. This device should be used only occasionally, for like any other special method of attracting attention, it becomes ineffective when frequently repeated.

The Stroke. The most important part of a gesture is the stroke, which carries the hand through the significant word or passage. The stroke unbends the arm, using the centers of

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motion in the same order as in the preparation, — shoulder, elbow, wrist. In addition the hand by opening with vitality at the end of the stroke furnishes what may be termed the eloquent instant of the gesture. The stroke should synchronize with the word or words which the speaker desires to supplement with visible expression, and the hand should reach the terminal point exactly with the voice. In some cases the stroke operates on a single word, as, "The machine *shot* across the line"; in other cases the stroke moves through several words, as, "For *weeks and weeks* the caravan *crawled slowly over the desert.*" The nature of the thought will determine the rate at which the hand should move, and the speaker should never fail to take advantage of the superiority of visible expression over words in depicting rapidity and slowness of action, whether physical or mental. It is of especial importance to note that in order to get the proper effect of the gesture the hand should always be sustained for an instant at the end of the stroke before being relaxed. If the speaker wishes to hold the attention of the audience to an especially significant thought, he may indefinitely prolong this sustentation.

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Occasionally in speaking words, phrases, or clauses in a series, such as, "The church, the state, the home are threatened," special distinctness or emphasis may be given by repeating the final part of the stroke, *i.e.*, the wrist impulse, on each member of the series after the first. If greater emphasis is desired, the entire stroke may be repeated, and in this case the effect is increased by raising the hand slightly higher on each succeeding repetition. This device, like other striking means, should be sparingly used if its forcefulness is to be retained. As soon as any gesture, particularly a prominent one, is overworked, it becomes commonplace.

The Relaxation. The term *relaxation* is used to designate the dropping of the hand to the side. When the stroke has been made and sustained through the passage which it is intended to express, the hand should not be held longer, as if the speaker did not know what to do with it, but should be dropped directly to the side. If, however, two or more gestures are to be made in rapid succession, the hand should be sustained at the end of each stroke till the following gesture in order to avoid hurried, unnecessary, and ill-appearing dropping and

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raising of the arm.¹ When the hand is dropped, it must not fall like a dead weight, nor be dragged to the side; the muscles of the arm and hand should be gently relaxed.

ESSENTIAL CHARACTERISTICS OF GESTURE

Certain general characteristics in the making of gestures are essential to their pleasing and convincing effect. These qualities may be summed up under six heads: ease or spontaneity, unobtrusiveness, vitality, confidence, fitness, and accuracy.

Ease or spontaneity in gesture is the absence of cramped, stiff movements or positions. This absence of stiffness is largely a matter of flexibility of the joints, particularly of the wrist joint. Ability to let the hand and fingers relax is of the utmost importance. Oftentimes self-consciousness results in awkwardness of gesture, but a reasonable amount of practice in simply executing the various gestures in rapid succession with the supine and the prone hand will secure ease, even before self-consciousness is entirely overcome.

Unobtrusiveness. It may appear paradoxical,

¹ This matter is illustrated and discussed at greater length later under the heading, "Gestures in Series."

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but it is a fact that gestures should rather be felt than seen. It is obvious, however, that gesture is not an end, but a means to clarifying, visualizing, or emphasizing the thought or feeling for the audience. Any gesture, therefore, which attracts attention to itself will defeat its own purpose. To make his gestures unobtrusive the speaker should, first, never appear to be conscious of his own movements. This he may accomplish largely by never looking at his hands or arms. Second, he should avoid all broad flourish, and all merely pretty, curved motions; directness and simplicity are essential. Third, he should keep the elbow fairly close to the body, especially when making the preparation, and never reach to the full extent of the arm at the end of the stroke. Reserve power is, as suggested in an earlier section, invaluable.

. *Vitality.* Every gesture should have life, spirit. Languid, half-hearted movements are better not made. Even the simplest little wave of indifference should give the impression of latent power. This does not mean that all gestures should be pounded out, but that the speaker should, in every movement, give indication of purpose and earnestness.

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Confidence. Closely associated with vitality is confidence. In fact, confidence in gestures usually results in vitality; timidity in wavering, unconvincing movements. The speaker should always try to anticipate the termination of his stroke, and move to it with certainty. The hand should never wander about and drop without reaching a definite position.

Fitness. Every gesture should be calculated to fit the thought expressed. A gesture which is high when no idea of elevation is concerned, a gesture which is small when great expanse is the topic, a gesture which is slowly executed when rapid action is spoken of, — all these lack fitness. The speaker should make the visible expression harmonize with and supplement the verbal expression. That is, he should "suit the action to the word; the word to the action."

Accuracy. Every gesture should be correctly timed. This phase was touched upon in the discussion of the three parts of a gesture, but it is of such importance as to warrant further consideration. The chief aim in timing a gesture is to get the stroke properly placed on the word or group of words which it is intended to express. Moreover, this must be done deliberately, *i.e.*, without unduly hurrying the

preparation. There will be some variation, of course, but it may be stated that as a rule one or two words should be allowed for the preparatory movement. If the stroke is to begin on the first word of a sentence, the preparation should anticipate it. The stroke, which follows, may be made on one word or several words, and it may be sustained after the actual motion is stopped, so as to include a part of the sentence vitally related to the word or words taking the motion. The following sentences will make this point clearer, and should be of help in studying the examples later on. "The horseman *sprang sideways*." Here the gesture (m o s)¹ is prepared on "horseman," stroked on "sprang," and may be sustained on "sideways," which is a vital part of the picture. "The troops *toiled slowly up the trail*." Here the gesture (h o s) prepares on "The troops," and the stroke moves slowly to the end of the sentence. Again, "He *dismissed these appeals with scorn*." In this case the gesture (m o p) prepares on "He," strokes on "dismissed," and is sustained throughout the remainder of the sentence to get the effect of the prone hand on "scorn." The final phase of accuracy re-

¹ See tables of abbreviations, pp. 27, 29.

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quires that the relaxation be prompt to follow as soon as the sustentation ceases to have any significance.

FREQUENCY OF GESTURE

It is impossible to determine the number of gestures desirable for any given unit of speech matter. The nature of the topic, the way in which the subject is treated, the temperament of the speaker, and the nature of the audience are all factors which must govern the frequency of gesture in any given case. A few general observations may, however, be noted. First, it is unwise to keep the hands and arms continually in the air, since this mode of expression makes practically all gestures inconsequential, and tends to weary the audience. Secondly, the speaker should not fail to make gestures when he feels that the gestures will add clearness or impressiveness to his verbal expression. To this end he must consider where in his speech the possibilities of gesture, as set forth in Part III of the text, may be used to best advantage, and not try to furnish every sentence with a gesture. Nor should the speaker, as a rule, succumb to the temptation to multiply effects in single sentences. Take, for example, such a

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sentence as, "Alone on that distant height he solved a problem which had puzzled generations." This not unusual type of sentence permits of at least three distinct gestures. "Alone" might take a middle-front supine (or index finger); "on that distant height," a high-lateral supine; and "which had puzzled generations," a middle-lateral supine. But it would be better usually to give visible expression to only one phase of the thought — that which for the speaker's purpose is deemed most significant. Similarly, to make his purely emphatic gestures most effective, he should confine them to those statements which he wishes to stand out particularly. For in gesture, as in verbal expression, where everything is made equally important, nothing is especially emphasized.

GESTURES IN SERIES

Occasionally on such passages as that cited in the preceding paragraph the speaker may desire to give visible expression to two or more concepts in juxtaposition. In such cases the hand should move directly from the termination of one stroke to the execution of the following gesture with no return to the side until the

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completion of the series. As a rule, it is unwise to drop the hand to the side and bring it up again immediately for another gesture. Economy of motion, and consequent unobtrusiveness, is achieved rather by sustaining the hand at the end of a stroke when another gesture is to follow at once. For example, in the sentence "This tendency alone is responsible for the entire trouble and it must be stamped out," the front stroke is made on "This tendency alone"; the hand is sustained, until the sweep to lateral on "the entire trouble"; then is sustained until dropped to the low position on "stamped out"; then is relaxed to the side.

The operation of gestures in a series sometimes calls for the use of both hands. This happens most commonly when comparison, contrast, or opposite direction is involved; for example, "*The South* as well as *the North* was in a tense state of mind." In order to avoid a stiff, artificial effect in such a case it is generally advisable not to make a complete gesture first with one hand and then with the other, but to make the preparation with both hands simultaneously; stroke with one and sustain till the completion of the opposite stroke; then drop both hands at the same time.

FACIAL EXPRESSION

Up to this point, only incidental reference has been made to one of the most important phases of gesture: facial expression. This phase is of the greatest significance because there is no one element of gesture which furnishes as unmistakable and effective an indication of the speaker's thought and feeling as does the expression of the mouth and eyes. The firm-set mouth and flashing eye speak more clearly than a torrent of words; the smile is as good as, or better than, a sentence in indicating good humor; the sneering lip, the up-raised brow, or the scowl need no verbal commentary. And so one might continue to list these expressions, but they are too well known to warrant it.

What I wish to emphasize is the great desirability of using facial expression either alone or in conjunction with manual gestures to display the attitude of the speaker. He should not try to keep the face immobile throughout an address. That style of delivery usually tends to bore the audience and leave it cold. If a speaker has occasion to say, for example, "My opponent's entire case is a fabric of lies

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and misrepresentations," he should not let the hand alone express his condemnation. He should let the features do their part, just as he would if he were constrained to call a man a liar in the privacy of his study or office. Of course, facial expression, like other forms of gesture, ought not to be overdone, "for in the very torrent, tempest, and as I may say, whirlwind of passion you must acquire and beget a temperance that may give it smoothness."

But the majority of speakers tend to express too little with the face rather than too much. And yet there are constant opportunities to add to the effectiveness of public address by this means. It may be the faint smile which shows pleasure in depicting a beautiful scene; the straightened mouth line which indicates a determined attitude of mind; the wide-eyed suggestion of wonder or interrogation; the pursed-up lips of contempt; or the blazing eyes of indignation. In short, it may be any one of a score of facial expressions which one uses in everyday affairs, and which should likewise be employed on the platform to give vitality, reality, and convincingness to the speaker's message.

POSITIONS OF THE SPEAKER

Normal Position. The speaker should stand erect, with the chest square to the audience. For the sake of ease and poise, one foot should be advanced three or four inches and turned slightly outward so that the heel points approximately toward the instep of the back foot. In unimpassioned speech the weight should rest mainly on the back foot. In especially intense or emphatic passages the weight will be thrown upon the forward foot, since this position brings the speaker into closer relation with his listeners and expresses a greater degree of vital enthusiasm.

Shifting the Position. In reversing the position of the feet, one should be lifted slightly and moved directly forward or backward so that they may occupy the same relative position as before. A step which is too high or too long, which swings out of a direct line or requires a shuffling adjustment tends to attract attention and is, therefore, objectionable.

When the speaker wishes to make a shift of several steps to the right or left oblique, he should take decided, not shuffling, steps, and by starting with the foot on the side of the

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new position avoid an awkward crossing of the feet. In order to do this it may sometimes be necessary first to shift the weight. This marked change of position is ordinarily made when one is starting a new topic or phase of a topic, but it should not be unduly accentuated by occurring during a pause in the speaking. The change should be made as the new topic opens.

Position of the Arms and Hands at Rest. When not engaged in gesture, the arms and hands should rest at the sides. Folding the arms, clasping the hands, putting them into the pockets, or placing them upon the hips, while not altogether objectionable in an informal address as an occasional variation from the normal position, should be generally avoided. Such positions tend to call attention to themselves, to distract from the thought of the discourse. The proper position may at first seem uncomfortable or awkward to some speakers, but that notion is due either to imagination or habits of incorrectness, and should not be permitted to interfere with the acquiring of the position which is generally recognized as most graceful and dignified.

PART II

POSITIONS AND FORMS OF THE HAND WITH THEIR GENERAL SIGNIFI- CANCE

POSITIONS OF THE HAND

THE positions of the hand may be indicated with reference to six distinct planes of gesture, each having a fairly definite significance.

The high plane gestures are those in which the stroke terminates above the shoulder line. They express, in general, physical, mental, or emotional elevation.

The low plane gestures terminate at or below the waist line. They indicate lowness in a physical, mental, or emotional sense.

The middle plane gestures are those terminating approximately on a level with the speaker's chest. They are used in connection with all references to material objects on a level with the speaker, broadly understood, and with

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all mental or emotional concepts which do not involve elevation or lowness. This is the plane most frequently employed.

The front plane gestures are those which terminate directly before the speaker. They express unity, direct personal address, present or future time, slight extent of space or time, forward motion, and strong affirmation.

The oblique plane gestures usually sweep through the corresponding front plane and terminate anywhere from twenty to seventy degrees to the side. They indicate limited numbers, general address, moderate distance in space or time, moderate extent of space or time, and unemphatic negation.

The lateral plane gestures ordinarily sweep through the corresponding front or oblique planes and terminate at or behind the side. They express large numbers, extensive address, great distance in space or time, great extent of space or time, completeness, and emphatic negation.

Every stroke terminates at an intersection of one of the first three planes with one of the last three. That is, there are three high positions of the hand: front, oblique, lateral; and three corresponding middle and low positions.

This combination of planes permits of a double signification in the case of most gestures. To illustrate: the high-lateral position suggests not only elevation but great extent, distance, or numbers; the low-front indicates not only lowness but also unity, nearness, or slight extent of time or space.

For convenience in discussion, names derived from the planes are given to all the hand positions, and are here tabulated with the abbreviations used in the illustrative sentences later.

TABLE OF HAND-POSITIONS

Middle-front, m f	High-front, h f
Middle-oblique, m o	High-oblique, h o
Middle-lateral, m l	High-lateral, h l
Low-front, l f	
Low-oblique, l o	
Low-lateral, l l	

All of these gestures may be made with either hand or with both hands together. In this connection it is to be noted that the left hand should be employed occasionally for the sake of variety, even if its use is not particularly required by the circumstances.

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FORMS OF THE HAND

There are also several distinct forms of the hand commonly used in speaking, each having its general field of expression.

The supine hand, which is most frequently employed, is the hand with the palm upward, fingers lightly curved, and thumb slightly separated from the fingers. It may be very satisfactorily described as the hand which you would offer for a friendly "shake." The general field of expression of the supine is openness, candor, permission, affirmation, ordinary reference, and most phases of address, such as appeal, welcome, etc.

The prone hand has the palm turned downward; it may be described as the supine hand inverted, with the fingers straightened out. The prone hand expresses, in general, covering, secrecy, deceit, suppression, prohibition, and disapproval.

The index-finger employs the extended first finger, the others being curled inward, and the hand edgewise or prone. It is used most frequently to point out, itemize, count, accuse, threaten, call attention, or emphasize.

The clenched hand has the fingers gripped,

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with the thumb always outside. It expresses forcefulness, determination, anger, defiance, gripping, seizing, and extreme intensity.

The vertical hand has the palm turned outward at about forty-five degrees to the wrist, with the fingers and thumb separated. It indicates chiefly halting, surprise, repulsion, and abhorrence.

Both hands may be used together in any form in any position. The double-hand gestures express inclusiveness, unreservedness, vastness, bounteousness, intensity, and several special features discussed later, such as comparing, contrasting, separating, and joining.

TABLE OF HAND-FORMS

Supine, s	Clenched, c
Prone, p	Vertical, v
Index, i	Both hands, b h

Any one of the hand-forms may be used in any of the positions previously discussed. The varied signification of the positions and forms indicate the multifold possibilities of expression with the hands. These possibilities will be more definitely set forth in the following analysis of the scope of gestures.

PART III

THE SCOPE OF GESTURES ANALYZED AND EXEMPLIFIED

To exhaust either by examples or by textual discussion the entire list of specific physical, mental, and emotional states and actions in their varying degrees of extent or intensity would be as unnecessary as impossible. The following sections attempt to present and illustrate the scope of the various gestures in such a way that the student should be able to apply the principles of the classifications to such cases as are not specifically noted in this treatise.

The italics of the examples are intended to indicate the words carrying the stroke, with its sustentation, as discussed under the heading of "Accuracy" (pp. 16, 18). The first letter of the abbreviation always indicates whether the gesture is high, middle, or low; the second letter, whether it is front, oblique, or lateral; the third letter designates the hand-form, —

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supine, prone, vertical, index finger, or clenched. In a few cases b h (both hands) is prefixed.

I. THE SUPINE HAND

A. *The Middle Plane*

The ideas which may be best expressed by the middle-plane supine gestures are those which do not involve either elevation or depression, and do not require one of the other hand-forms, such as the prone. The scope of this class may be indicated by the following groups.

1. Extent of space, location in space, duration of time, location in time, unity and numbers, analogous mental or emotional extent.

If a person stood near a plot of ground and wished to indicate to a companion the size of it, he would move his hand through an arc corresponding to the size of the plot. This would be a literal gesture, the movement of the hand actually measuring the extent of space. Removed from the presence of the object, the speaker's sweeping gesture accompanying a mention of breadth aids in conveying the idea because the passage of the hand through space is, as just indicated, literally associated with extent or distance. Owing to similarity

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of the concepts, large numbers and duration or remoteness of time are suggested by the same movement. In accordance with the fundamental analogy already pointed out, any idea of extent involving the intellect or emotions is similarly expressed. The farther the hand moves toward its lateral limit the greater is the extent suggested. Obviously, then, if the hand is stopped in the oblique the extent of time, space, and number indicated is comparatively less. And if the hand is stopped in the front, we have by contrast, that is, by absence of sweep, and nearness of the hand to the audience, unity instead of numbers, limitation instead of breadth of extent, nearness in time or space location, and an analogous restriction of mental or emotional expansion.

EXTENT OF SPACE¹

The narrowness of the street was an objection.

(m f s)

A space of three blocks was roped off.

(m o s)

Thousands of acres have been devastated.

(m l s)

¹ Note that extent and numbers are always relatively great or small; twenty dollars, miles or years may be made to appear great or small, depending upon the size of the sweep.

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LOCATION IN SPACE

On this very spot the treaty was signed.

(m f s)

The village lay *some twenty miles to the right.*

(m o s)

His influence was felt *even in far-off India.*

(m l s)

DURATION OF TIME

The subscription books are open *only four days.*

(m f s)

A score of years have passed since his death.

(m o s)

These principles have the sanction of *centuries.*

(m l s)

LOCATION IN TIME

To-day is your last opportunity.

(m f s)

Ten years ago his theory was scorned by the

(m o s)

scientists.

The significance of this discovery *lies in its remoteness.*

(m l s)

UNITY AND NUMBERS

One real diplomat could settle the dispute.

(m f s)

A few delegates entered the chamber.

(m o s)

They asked an appropriation of *ten thousand dollars.*

(m l s)

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ANALOGOUS MENTAL OR EMOTIONAL EXTENT

He showed *but a slight interest* in the proposition.

(m f s)

The speaker was accorded *a fairly cordial welcome*.

(m o s)

His mind was *of enormous scope*.

(m l s)

2. Presenting, itemizing, addressing, describing, indicating, denying.

PRESENTING

The expressiveness of the middle plane supine gestures in presentation lies in their actual resemblance to the movement in offering a material object. If a single object, person, fact, thought, or emotion is to be offered, affirmed, proposed, suggested, or in any other way put before the audience, the middle front supine should be used. To indicate numbers or extent in connection with presentation the oblique or lateral may be employed as the case requires.

I propose this measure in good faith.

(m f s)

We submit these cases for your careful consid-

(m o s)

eration.

The whole matter is thus at your disposal^{or} _{ar} sal.

(m l s)

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ITEMIZING

This common feature in speech includes various series in analysis, classification, number, comparison, and contrast. It is closely allied in its nature to presentation but its expression calls for a series of movements either repeated in the same plane or, if greater distinctness is desired, progressing from front to oblique to lateral.

Ten — twenty — thirty minutes passed.

(m f s repeated)

Men, women, even children, are petitioning.

(m f s, m o s, m l s)

In one case you have a surplus; in the other a

(m f s, m o s)¹

deficit.

DIRECT ADDRESS

In asking, appealing, demanding, welcoming, and the like we instinctively reach out toward the audience for the purpose of gaining, holding, or intensifying the attention. The vertical plane of the gesture is determined by the size of the audience. For addressing one person or a small group the front plane is used; to include

¹ The use of both hands would be appropriate in cases of this kind; see pages 54-57.

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larger groups the hand should be swept to the oblique or lateral as the case requires.

Will you, sir, kindly prove your assertion?

(m f s)

Only you few survivors can appreciate those

(m o s)

early struggles.

This great assembly must voice a unanimous

(m l s)¹

protest.

DESCRIBING

The verbal picture of an object, scene or action is often made more clear or impressive by movements which suggest size, form, or character. For example, in stating that "The rider dashed across the open space" a rapid stroke from front to oblique at "dashed" adds greatly to the vividness of the picture. All objects, scenes, or actions on a level with the speaker should be expressed with the middle plane gestures unless they are of very limited extent and are depicted as being at the speaker's very feet. In other words a sense of perspective should always be observed in using descriptive gestures.

¹ The use of both hands would be appropriate in cases of this kind; see pages 54-57.

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It may be well to note here that innumerable special motions of the hands can be used for descriptive purposes. Typical examples of these are as follows: moving the hands up and down, palms facing, to suggest parallelism; moving the supine hand in a short curve to show concavity; moving the prone hand in a short curve to indicate convexity; touching the tips of the thumb and first finger to depict something exceedingly small. These illustrations merely suggest the possibilities of which the speaker may take advantage to stimulate the imagination of his audience. He should avoid attempting to be too literal in making descriptive gestures; the public speaker is not the actor, and a hint of size, shape, or motion goes a long way.

The runner *dashed forward*.

(m f a)

The machine *glided easily* over the knoll.

(f to o curve)

The great curving shore was lined with cottages.

(l sweep)

INDICATING

In contrast to the descriptive gesture the gesture of indication aims chiefly to point out

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and, therefore, moves directly toward the object to be located instead of sweeping to a termination. The position given to the object in the imaginary scene will determine whether the front, oblique, or lateral should be used. Generally speaking, the lateral gesture gives the impression of greatest distance since it carries the hand farthest from the audience. It is to be observed that the location given to any feature in a scene should be maintained in case of subsequent references throughout the presentation, unless the point of view is statedly changed.

Here he stood, unable to move a step.

(m f s)

An old fort was visible a little to the right.

(m o s)

*From the very outskirts of the crowd a shout
arose.*

(m l s)

DENYING

There is a tendency to brush aside any object which is distasteful or false. Denial and negation are closely akin to expressions of distaste or disbelief and are, therefore, fittingly represented by a sweep to the oblique. If more vigorous negation is desired, the lateral may be

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used, for the more extended the motion, the more suggestive is it of intensity of feeling.

It is *not of any importance.*

(m o s)

He can *never regain their confidence.*

(m l s)

B. *The Low Plane*

In considering the following discussion it is of the utmost importance to remember that in the low and high planes, as well as in the middle plane, the front gestures indicate unity, nearness in time and space, slight extent of time and space; the oblique gestures express plurality, moderate distance in time and space, moderate extent of time and space, general reference; and the lateral gestures suggest great numbers, great distance in time and space, great extent of time or space. It is possible, therefore, to indicate by the low gestures not only lowness, but also in many cases the number, time, or extent involved in the concept. The student should note that throughout the text the gestures used with the illustrative sentences bring out the double significance of the intersecting planes.

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The low plane supine gestures express whatever is low physically, mentally, or emotionally and does not require one of the other hand-forms, such as the prone; they also express forcefulness. The scope of this class may be indicated by the following groups.

1. References to persons, places, or objects below the speaker's viewpoint, physical weakness and submission in all degrees.

LOW POSITION

Far below him stood the officer.

(l f s)

The crevice was *about half a mile broad*.

(l o s)

From this point he looked *down the vast slopes*
of the mountain.

(l l s)

WEAKNESS AND SUBMISSION

The wounded man *sank to the ground*.

(l f s)

The strikers *yielded their weapons* after the
first volley.

(l o s)

The whole regiment *lay supine in the trenches*.

(l l s)

2. In accordance with the fundamental analogy based on the literal gesture, whatever is

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considered mentally or emotionally low may be best expressed by the downward movement of the hand. In this category are included weakness and despair, yielding and humility, degeneracy and evil.

WEAKNESS, DESPAIR

His intellect is *below the standard required*.

(l f s)

A dozen feeble-minded petitioners sought him.

(l o s)

Government officials seemed *absolutely hopeless*.

(l l s)

YIELDING, HUMILITY

I admit the point in question.

(l f s)

The defense *yields on the points* objected to.

(l o s)

We humbly submit to the inevitable.

(l l s)

DEGENERACY, EVIL

It was an overt act of *degeneracy*.

(l f s)

Such immoral exhibitions tend to corrupt the

(l o s)

community.

His support consisted *largely of convicts and outlaws*.

(l l s)

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3. Forcefulness. Although additional emphasis may be given to a verbal expression by an appropriate gesture in any plane, the descending movement best conveys the idea of forcefulness. This fact is due to the suggestion of weight and power contained in the downward stroke of the hand. It drives in the thought as a hammer stroke drives in a nail. Even though numbers or extent be involved in the statement expressed, it is advisable to make the purely emphatic gesture in the front plane, since that is most direct. The stroke must be vigorous.

You *cannot* overcome the force of public opinion. (1 f a)

C. *The High Plane*

Attention is once more directed to the fact that the high plane gestures, just as the middle and low, should terminate in the front, oblique, or lateral according to the number, extent, location, or motion involved in the matter expressed. Furthermore, it is to be noted that in making gestures in the high plane a slight downward wrist movement should terminate the stroke unless the speaker is indicating a rising from a lower to a higher altitude.

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Frequently, speakers make only the upward, preparatory part of the gesture, omitting entirely the wrist stroke, which should be used in practically all cases to give point and emphasis to the gesture. Moreover, the high plane gestures should not be terminated directly above the speaker's head, but carried somewhat forward or sidewise as the case may require. This method gives all the gestures an appearance of ease, and is particularly desirable in referring to material things since it allows for viewpoint and perspective; a mountain or tower rising directly above the speaker's head is a bit paradoxical.

As a descending movement conveys the idea of all that is low, so the ascending movement suggests that which is high, physically, mentally, or emotionally. This includes whatever is lofty, fanciful, victorious, joyful, noble, sublime, and sacred, since these and similar conceptions are universally associated with elevation. The following groups indicate the various types of expression requiring the high supine gestures.

1. References to persons, places, or objects above the speaker's viewpoint, and physical superiority.

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HIGH POSITION

One little cloud *floated* above us.

(h f s)

The hillside was dotted with people in holiday

(h o s)

garb.

The vast range of peaks glittered in the sun.

(h l s)

PHYSICAL SUPERIORITY

Like a gladiator *he towered above* his opponent.

(h f s)

With Divine aid *they had the might of* thousands.

(h l s)

2. Idealism, achievement, ambition, victory, joy, justice, truth, wisdom, righteousness, honor, sacredness, sublimity, and kindred conceptions express a superior state of mind or an exalted emotional attitude. The analogy to physical elevation is obvious.

IDEALISM, ACHIEVEMENT, AMBITION

Throughout a long career he aimed toward *the highest standard* of efficiency.

(h f s)

These would be proud achievements even for a

(h o s)

man with greater opportunities.

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A too soaring ambition blighted his chances for

(h l a)

'success.

VICTORY, JOY

A shout of victory went up.

(h f a)

A great tumult of joy greeted his escape.

(h l a)

JUSTICE, TRUTH, WISDOM

Justice alone was the secret of his success.

(h f a)

He not only preached truth; he *followed the*

(h o a)

paths of truth.

Amid the ragings of partisans and jingoists he

followed the star of wisdom.

(h f a)

RIGHTEOUSNESS, HONOR, SACREDNESS, SUBLIMITY

Even if bigoted, *these men were righteous.*

(h o a)

He was persecuted *for the honor* of his country.

(h f a)

Such sacred feelings were all too rare.

(h o a)

The sentiment of national wrath deepened,

vast and sublime.

(h l a)

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II. THE PRONE HAND

At this point the speaker should observe carefully that the general meaning of the position of the hand in the planes remains the same whatever form the hand may assume. The variation from the most common form, *i.e.*, the supine, to the prone, vertical, or any other merely gives an added significance. To illustrate let us take such a sentence as, "The great plain *was covered with snow.*" This is best expressed by a middle-lateral-prone. The middle-lateral position indicates, as usual, the speaker's level and great extent, but the prone form adds the suggestion of covering.

In order now to determine the complete significance of the prone hand we must examine its actual physical use. What do we do with the prone hand? Two things, chiefly: first, we employ it to cover an object such as a coin on a table; second, to hold or push anything down such as the contents of an overflowing waste-paper basket. The prone hand is, therefore, readily associated with the acts of covering and suppression. When it is used in connection with an idea or an emotion involving covering or suppression in a figurative sense,

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the analogy to the physical accounts for the expressiveness of the gesture. Suppose, for example, we wish to intensify the statement, "*He was disgusted with their flippant remarks.*" The mental reaction toward anything disgusting is that of suppression; and the form of the hand used in suppressing material objects is the prone. Therefore the prone hand admirably depicts the attitude involved in an expression of disgust. This is similarly true of various other matters, included in the following groups.

1. Covering or superposition of any object, suppressing, flatness, prostration.

He covered the blue-print with a piece of paper.
(m f p)

We looked down *upon a rubbish-strewn park.*
(l o p)

Clouds had suddenly *overspread the whole sky.*
(h l p)

The sailor *pushed* the snarling animal under the
water.
(l f p)

From the valley the plateau *looked perfectly flat.*
(h o p)

The regiment lay prostrate under the raking fire.
(l l p)

2. Secrecy, deception, scorn, obscurity, gloom, confusion and similar conceptions represent covering in a figurative sense.

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This plan *must be kept secret.*

(m f p)

These are *deceptive means.*

(m o p)

I scorn to reply to his charges.

(m l p)

A lofty obscurity characterized his work.

(h o p)

A feeling of gloom settled over the nation.

(m l p)

Doubt and confusion at once prevailed.

(m o p)

3. Silence, peacefulness, smoothness, restraint, condemnation, disgust, destruction, intense negation, and the like represent suppression in a figurative sense.

The speaker *was silent.*

(m f p)

Only a few states *had been made peaceful.*

(m o p)

The differences of jarring factions *had been smoothed out.*

(m o p)

My opponent *should restrain his anger.*

(m f p)

They felt the bitterness of *condemnation.*

(l o p)

Their hypocrisy provokes *widespread disgust.*

(l l p)

May destruction fall upon them.

(l o p)

It is *absolutely untrue.*

(l l p)

III. THE VERTICAL HAND

The vertical form of the hand is used chiefly in the middle and high planes, since it assumes the prone form when used in the low plane. It is the form actually employed in pushing away or warding off something undesirable. It becomes in speaking, therefore, the hand-form which expresses such an action. On the basis of the analogy the vertical form indicates the repulsion of, or aversion to, anything mentally or emotionally undesirable or abhorrent; it suggests also figurative protection against a sudden revelation, a surprise. The scope of the vertical gestures may be summed up as follows:

1. Pushing, repelling, defending, halting. •

The embarrassed man *was pushed* to the center
(m f v)
of the stage.

The militia *drove the invaders* back across the
(m o v)
order.

The two men *defended the whole shrinking crowd*.
(m l v)

The policeman *halted the rushing stream* of
(h f v)
traffic.

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2. Repulsion, rejection, aversion, prohibition, surprise, and horror are analogous emotional or mental states.

The subject *was repulsive* to him.

(m f v)

He was repeatedly obliged to *reject such offers*.

(m o v)

They were all averse to our plans for conciliation.

(m l v)

I advise *the absolute prohibition* of the traffic.

(m l v)

Heaven forbid such a visitation !

(h o v)

What ! *It can't possibly be true !*

(h f v)

They were absolutely horrified at the news.

(m l v)

IV. THE INDEX-FINGER

The index-finger is the form every one uses to point out distinctly an object or person. For this purpose it is more effective than the supine because it more unmistakably centers upon its object to the exclusion of everything surrounding; just as a pointer is preferable to a pancake turner for blackboard use. In speaking, therefore, the index-finger is the best possible hand-form for pointing out, isolating, or directing particular attention to a physical

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object. Should the speaker wish to get a similar isolating, particularizing, distinguishing, or attention-centering effect in connection with itemizing, classifying, warning, or drawing attention, he should likewise employ the index-finger. The chief uses may be indicated as follows:

1. Pointing, accusing, threatening, cautioning, calling attention.

On that distant mountain he sought refuge.

(h l i)

There stood the leaders of the revolt.

(m o i)

I shall discipline the officer who uses his gun.

(h f i)

Have a care how you arouse the war spirit.

(h f i)

Now note especially what happened.

(h f i)

2. Itemizing, counting, analyzing, emphasizing, when more striking effect is desired than the supine hand produces.

Our *industry*, our *commerce*, our *credit*, our
(m f i) (m o i) (m o i)
honor are involved.

(h o i)

One, two, three strokes of the bell — then
(m f i repeated)
silence.

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I have shown the *political, social, and industrial*,
(m f d) (m o d) (m l d)
effects.

We *wish, we seek, we demand* a hearing.
(m f d) (m o d) (d f d)

V. THE CLENCHED HAND

The clenched hand is the one actually used to strike a blow, and it is universally recognized as a sign of physical force. Obviously, then, if the speaker wishes to indicate an extreme degree of physical power in connection with a reference to striking, threatening, or compelling, he will employ the clenched hand as a literal representation. And owing to the close analogy between physical force and mental or emotional power, the clenched hand is also a telling figurative gesture for suggesting any forceful attitude. The two following sentences will give the reader a typical concrete illustration of the clenched hand as a literal and as a figurative gesture. "He struck his opponent a terrible blow in the face." "The senator struck the liquor traffic a terrible blow." In both cases a middle-front-clenched is vividly and equally expressive.

A less important but noteworthy field of

expression for the clenched hand is that of seizing, gripping, crushing, in both the literal and figurative sense. The scope of this hand-form may be stated as follows.

1. Striking, threatening, defying, challenging, anger, all of these with more intensity than is expressed by the supine or the index; also seizing, gripping, crushing, literally or figuratively.

He struck his opponent.

(m f c)

You men will advance another step *at your peril.*

(m o c)

I defy the whole system.

(m l c)

I challenge you to prove it.

(m f c)

They are a set of *cheats and robbers.*

(m o c)

He clung doggedly to his scheme.

(m f c)

His aim was to *crush the small competitor.*

(m f c)

He crushed the abusive letter in his hand.

(m f c)

2. Extreme emphasis, extreme determination. These are almost invariably indicated by the low-front.

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The message *must* go to-day.

(l f c)

He will be *compelled* to resign.

(l f c)

I will *not* retract.

(l f c)

He has pronounced *finally* in this matter.

(l f c)

VI. BOTH HANDS

The possibilities of visible expression are further increased by the double-hand gestures. The use of both hands, following the principles already laid down, is applicable to a great many expressions indicated for one hand. In general, the speaker's degree of intensity will determine his use of one or both hands where either may be employed with propriety. In the subjoined cases the double-hand gestures are especially advantageous.

1. To give a more impressive suggestion of great numbers, extent, or completeness, on the ground that the greater the distance traversed by the motion, the greater is the suggestion of numbers, space, or inclusiveness.

Millions of dollars have been sunk in the enterprise.

(b h m l s)

prise.

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This enormous tract has simply been exploited.

(b h m l s)

The sky *was completely overcast*.

(b h h l p)

The whole state is in the grip of a political

(b h m l c)

machine.

I wash my hands of the whole affair.

(b h l l p)

2. To give more intensity to various expressions involving emotion, for ordinarily when strongly moved a person tends to give evidence of it by more unrestricted physical means. In welcoming a long-absent friend, for example, both hands are extended; in agony the fingers of both hands are clenched in the palms; in emotional appeal both hands reach out to implore the person addressed. The following sentences will suggest the range of this group.

I detest such insinuations.

(b h l f p)

He implored the forgiveness of the Almighty.

(b h h o s)

Drive out the plotters who threaten your homes.

(b h m o v)

They sank down in abject despair.

(b h l l s)

If they want trouble *let them come on*.

(b h m o c)

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3. To express special actions or states, such as opening, separating, joining, measuring, lifting, depositing, balancing, paralleling, comparing, and contrasting. These may be, of course, physical, mental, or emotional in content. Since much has already been said on the subject of analogy, it will be unnecessary to explain why the double-hand gesture is equally expressive of the physical and mental phases instanced above. The first case, taken at random, will be sufficient; the others follow similar analogies. In suggesting a physical opening the moving of the hands apart is the best literal representation of the action in question. Inasmuch as a mental opening bears an obvious resemblance to a physical one the same movement of the hands suggests the idea. The following sentences illustrate the special uses of the double-hand gestures in various positions and forms.

The crowd opened to allow our passage.

(b h m o s)

A new path of investigation opened before him.

(b h m o s)

The men separated at the cross-roads.

(b h m o s)

From that time their plans diverged.

(b h m o s)

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The tables *were moved together*.

(b h m f a)

Their theories *merged into an idealistic scheme*.

(b h h f a)

From tip to tip *the bird was enormous*.

(b h m l a)

He *lifted the child to the bench*.

(b h l f a to m f a)

He *laid the burden of responsibility on the com-*

(b h l o a)

munity.

He thinks *the scales of justice are balanced*.

(b h h o a)

The *paralleling of these roads* is an economic

(b h m f a)

waste.

Look at these two plans *side by side*.

(b h m f a)

In one section, *poverty*; in the other, *luxury*.

(b h m o a)

PART IV

ACQUIRING FACILITY OF GESTURE

It would be expecting a great deal of students of this subject to direct them to stand before a mirror and go through endless repetitions of motions for acquiring facility. Most students have neither time nor inclination for such uninteresting exercises. For this reason and others they are of doubtful practical worth. An occasional running through of the various positions with the different forms of the hand to gain certainty of execution is advisable. Furthermore, by drilling thoughtfully on the illustrative sentences in Part III of this text, the student will not only improve his execution, but will also fix the underlying principles in his mind and tend to acquire an instinctive association of certain general concepts, such as unity, extent, suppression, repulsion, etc., with their proper means of visible expression. But the most profitable means of improving one's

visible expression is to use it in connection with actual speaking, either with memorized or extemporary addresses, in the classroom or before the public.

At first the speaker may be somewhat hesitant in following the principles advocated in this text, and he will undoubtedly fail occasionally to take advantage of the most appropriate position or hand-form for a given case. But it is to be emphasized that gesture is an art and not an exact science, and if he has thoroughly familiarized himself with the principles, such shortcomings are negligible. The important fact is that a determination to use visible expression and an earnest effort to put into practice the suggestions offered in the foregoing pages will result in increasing ease and effectiveness with each succeeding appearance before an audience.

Especially during the earlier stages of his training in public speaking it is desirable that the student give definite and thoughtful consideration to his gestures. For it is only by attentive application of the theory to actual delivery that he can reach the stage where expressive gesture becomes spontaneous. This end may be accomplished by employing the

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gestures in extemporary speaking, but if the student has time and opportunity to practice memorized selections, he is likely to acquire accuracy and facility of gesture even sooner. Memorized selections drawn from various sources naturally call into play a broader scope of gesture than do the extemporary productions of the student himself. Moreover, the memorized selection affords a very desirable opportunity for preliminary study and analysis with respect to gesture.

The following is an excellent method of preparing a selection for delivery. After memorizing the piece and writing it out in manuscript, look it over carefully to ascertain where gestures may be used to aid in effective presentation, at the same time determining exactly the ideas which the gestures are to express, and underscoring the passages, with the appropriate gestures in abbreviation. The next step in preparation is to speak the selection, trying out the gestures chosen and making changes in the manuscript in case the actual delivery suggests improvements. Finally, deliver the speech, following scrupulously the corrected manuscript.

Any piece of prose or poetry, whether descriptive, narrative, expository, or argumenta-

tive, may be used for practice work. In order to illustrate the preliminary work on the manuscript I give herewith analyses of Patrick Henry's "Appeal to Arms," a description from Irving's "Westminster Abbey," a narrative extract from "David Copperfield," and Marmion's Defiance from Scott's "Marmion."

"AN APPEAL TO ARMS"

It is natural for man to indulge in the illusions of hope. We are apt to shut our eyes against a painful truth, and listen to the songs of that siren, till she transforms us into beasts. Is this the part of wise men, engaged m o s emphatic
in a great and arduous struggle for question
liberty? repeat Are we disposed to be of the number of those who, having eyes, see not, and having ears, hear not the things which so nearly concern their temporal salvation? For my part, whatever anguish of spirit it may cost, I am willing to know the whole truth; to know the worst, and entirety
m i s to provide for it.

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unity and
emphasis

I have but one lamp by which my

m f s

feet are guided, and that is the lamp
of experience. I know of no way of

future time,
past time

judging of the future but by the past.

m f s

m l s

And judging by the past I wish to
know what there has been in the con-
duct of the British Ministry for the
last ten years, to justify those hopes

moderate
extent

m o s

with which gentlemen have been
pleased to solace themselves and the
house.

general ques-
tion

Is it that insidious smile with

m o s

which our petition has been lately
received? Trust it not, sir; it will

rejection

m f v

prove a snare to your feet. Suffer
not yourselves to be betrayed with a
kiss. Ask yourself how this gracious
reception of our petition comports
with those warlike preparations which
cover our waters and darken our land.

covering and
extent

m o p

earnest
appeal

Are fleets and armies necessary to
a work of love and reconciliation?

b h m o s

Have we shown ourselves so unwilling

to be reconciled that force must be
^{repeat}
called in to win back our love? Let
 us not deceive ourselves, sir. These
 are the implements of war and sub- ^{suppression}
^{l o p}
jugation, — the last arguments to
 which kings resort. I ask, gentlemen,
 what means this martial array, if its
 purpose be not to force us to submis-
 sion? Can gentlemen assign any
 other possible motive for it?

Has Great Britain any enemy in
 this quarter of the world to call for
 all this accumulation of navies and
 armies? No, sir, she has none. ^{intense negation}
^{l l p}

They are meant for us; they can be
 meant for no other. They are sent
 over to bind and rivet upon us those ^{seizing}
^{m f c}
 chains which the British Ministry
 have been so long forging.

And what have we to oppose them?
 Shall we try argument? Sir, we have
 been trying that for the last ten
 years. Have we anything new to ^{general ques- tion}
^{m o s}
offer upon the subject? Nothing.

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We have held the subject up in every light of which it is capable; but it has been all in vain. Shall we resort to entreaty and humble supplication? What terms shall we find which have not been already exhausted? Let us not, I beseech you, sir, deceive
m f s

specific
appeal

ourselves longer.

Sir, we have done everything that could be done to avert the storm which is now coming on. We have petitioned, we have remonstrated,
m f s m o s
we have supplicated; we have pros-
m l s

analysis

trated ourselves before the throne,
l f p

prostration

and have implored its interposition to arrest the tyrannical hands of the ministry and parliament.

Our petitions have been slighted; our remonstrances have produced additional violence and insult; our supplications have been disregarded;
m o s

indifference

and we have been spurned, with
l o p
contempt, from the foot of the throne.

suppression
and
contempt

In vain, after these things, may we indulge the fond hope of peace and reconciliation. There is no longer any room for hope.

If we wish to be free; if we mean to preserve inviolate those inestimable privileges for which we have been so long contending; if we mean not basely to abandon the noble struggle in which we have been so long engaged, and which we have pledged ourselves never to abandon until the glorious object of our contest shall be obtained, — we must fight! An appeal to arms, and to l f c

extreme emphasis

the God of hosts, is all that is left us. h f s

Divine reference

They tell us, sir, that we are weak, — unable to cope with so formidable an adversary. But when shall we be stronger? Will it be the next m f s week, or the next year? m o s Will it be

emphatic distinction

when we are totally disarmed, and when a British guard shall be stationed in every house?

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weakness Shall we gather strength by irresolution and inaction? Shall we acquire the means of effectual resistance by lying supinely on our backs,

and hugging the delusive phantom of hope, until our enemies shall have bound us hand and foot?

scizing Sir, we are not weak, if we make a proper use of those means which the God of nature hath placed in our power. Three millions of people,

armed in the holy cause of Liberty, and in such a country as that which we possess, are invincible by any

extreme emphasis force which our enemy can send against us.

Divine reference Besides, sir, we shall not fight our battles alone. There is a just God,

who presides over the destinies of nations, and who will raise up friends to fight our battles for us. The battle, sir, is not to the strong alone; it is to the vigilant, the active, the

brave. Besides, sir, we have no
^{repeated}
 election. If we were base enough to
 desire it, it is now too late to retire
 from the contest.

There is no retreat, but in submis-
^{l f p}
sion and slavery! Our chains are
 forged. Their clanking may be
 heard on the plains of Boston! The
^{m l s}
 war is inevitable, — and let it come!
^{l f c}
 I repeat it, sir, let it come! It is
^{repeated}
 vain, sir, to extenuate the matter.
 Gentlemen may cry, Peace, peace!
^{m f p}
 but there is no peace. The war is
 actually begun!

The next gale that sweeps from the
^{m l i}
north will bring to our ears the clash
 of resounding arms. Our brethren
 are already in the field. Why stand
 we here idle? What is it that gentle-
^{b h m f s}
men wish? What would they have?
^{b h m o s}
 Is life so dear, or peace so sweet, as

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Divine appeal	to be purchased at the price of chains and slavery? <u>Forbid it, Almighty</u> h f s
sublimity	<u>God!</u> I know not what course others may take; but as for me, <u>give me</u> h f s
extinction	<u>liberty, or give me death!</u> l f s

DESCRIPTION FROM IRVING'S "WEST- MINSTER ABBEY"

direction	I rose and prepared to leave the abbey. As I <u>descended the flight of</u> l f s
direction	<u>steps which lead into the body of the</u> <u>building, my eye was caught by the</u> shrine of Edward the Confessor, and I <u>ascended the small staircase that</u> h f s
location and extent	conducts to it, to take from thence a general survey of this wilderness of tombs. The shrine is elevated upon a kind of platform, and close around are the sepulchers of various kings and queens. From this eminence the eye looks down between pillars and funeral trophies <u>to the chapels and</u> b h l o s <u>chambers below, crowded with tombs,</u>

where warriors, prelates, courtiers,
and statesmen lie mouldering in their
"beds of darkness." Close by me location

stood the great chair of coronation,
rudely carved of oak in the barbarous
taste of a remote and Gothic age.
The scene seemed almost as if con-
trived with theatrical artifice to pro-
duce an effect upon the beholder.
Here was a type of the beginning
and the end of human pomp and
power; here it was literally but a
step from the throne to the sepulcher. location

Would not one think that these in-
congruous mementos had been gath-
ered together as a lesson to living
greatness? — to show it, even in the
moment of its proudest exaltation, elevation

the neglect and dishonor to which it lowness

must soon arrive — how soon that
crown which encircles its brow must
pass away, and it must lie down in
the dust and disgrace of the tomb, and
be trampled upon by the feet of the suppression

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meanest of the multitude. For, strange to tell, even the grave is here no longer a sanctuary. There is a shocking levity in some natures which leads them to sport with awful and hallowed things, and there are base minds which delight to revenge on the illustrious dead the abject homage and
^{prostration} grovelling servility ^{i f p} which they pay
^{i o p} to the living. The coffin of Edward the Confessor has been broken open, and his remains despoiled of their funeral ornaments; the scepter has been stolen from the hand of the imperious Elizabeth; and the effigy of Henry the Fifth lies headless. Not a royal monument but bears some proof how false and fugitive is
^{analysis} the homage of mankind. Some are
^{m f s} plundered, some mutilated, some
^{m o s} covered with ribaldry and insult, —
^{m l s} all more or less outraged and dishonored.

NARRATIVE EXTRACT FROM "DAVID COPPERFIELD"

I was swept away, but not un- ^{pushing}
^{m o v}
 kindly, to some distance, where the
 people around me made me stay;
 urging, as I confusedly perceived,
 that he was bent on going, with help
 or without, and that I should en-
 danger the precautions for his safety
 by troubling those with whom they
 rested. I don't know what I an- ^{negation}
^{m o s}
swered, or what they rejoined; but
 I saw hurry on the beach, and men
 running with ropes from a capstan
 that was there, and penetrating into
 a circle of figures that hid him from
 me. Then, I saw him standing alone, ^{location}
^{m f s}
 in a seaman's frock and trousers; a
 rope in his hand, or slung to his wrist:
 another round his body: and several
 of the best men holding, at a little ^{location}
^{m o s}
distance, to the latter, which he laid
 out himself, slack upon the shore,
 at his feet.

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location	The wreck, even to my unpracticed eye, was breaking up. I saw that she was parting in the middle, and that the life of <u>the solitary man upon</u> <div style="text-align: center;">h f s</div>
suggestive representa- tion	<u>the mast</u> hung by a thread. Still, he clung to it. He had a singular red cap on, — not like a sailor's cap, but of a finer color; and as the few yielding planks between him and destruction rolled and bulged, and his anticipative death-knell rang, he was seen by all of us <u>to wave it.</u> I <div style="text-align: center;">h o s</div> saw him do it now, and thought I was going distracted, when his action brought an old remembrance to my mind of a once dear friend.
location	Ham watched the sea, <u>standing</u> <div style="text-align: center;">m f s</div> <u>alone</u> , with the silence of suspended breath behind him, and the storm before, until there was a great retiring wave, when, with a backward glance at those who held the rope, which was made fast round his body, <u>he</u> dashed in after it, and in a moment <div style="text-align: center;">m f v</div>
forward impulse	

was buffeting with the water; rising
with the hills, falling with the valleys, direction
 h f s m f s
lost beneath the foam; then drawn covering
 m f p
 again to land. They hauled in
 hastily.

He was hurt. I saw blood on his
 face, from where I stood; but he
 took no thought of that. He seemed
 hurriedly to give them some direc-
 tions for leaving him more free — or
 so I judged from the motion of his
 arm — and was gone as before. forward
motion
 m f s

And now he made for the wreck,
 rising with the hills, falling with the
 valleys, lost beneath the rugged foam,
borne in toward the shore, borne on inward
motion
 m f s m f v
toward the ship, striving hard and forward
thrust
 valiantly. The distance was noth-
 ing, but the power of the sea and wind
 made the strife deadly. At length
he neared the wreck. He was so location
 m f s
 near that with one more of his vigo-
 rous strokes he would be clinging to grasping
 m f c

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it, — when a high, green, vast hill-
side of water, moving on shoreward,
from beyond the ship, he seemed to
leap up into it with a mighty bound,

upward
motion

h f s

sinking and
covering

and the ship was gone!

m f p

location
death

Some eddying fragments I saw in
the sea, as if a mere cask had been
broken, in running to the spot where
they were hauling in. Consterna-
tion was in every face. They drew
him to my very feet — insensible

l f s

— dead. He was carried to the near-
est house; and, no one preventing
me now, I remained near him, busy,
while every means of restoration
was tried; but he had been beaten
to death by the great wave, and his
generous heart was stilled forever.

nobility,
silence and
death

h o s

l o p

MARMION'S DEFIANCE

Burned Marmion's swarthy cheek
like fire

And shook his very frame for ire,

specific
question

And — 'This to me!' he said,

m f s

'An 'twere not for thy hoary beard,
Such hand as Marmion's had not
spared

To cleave the Douglas' head !
And first I tell thee, haughty peer, direct
address
m f s

He who does England's message here,
Although the meanest in her state,
May well, proud Angus, be thy mate ;
And, Douglas, more I tell thee here, more em-
phatic
address
m f i

Even in thy pitch of pride,
Here in thy hold, thy vassals near, —
Nay, never look upon your lord, prohibition
m o p

And lay your hands upon your
sword, —

I tell thee, thou'rt defied ! defiance
m f c

And if thou saidst I am not peer
To any lord in Scotland here,
Lowland or highland, far or near, distance,
nearness
m o s m f s

Lord Angus, thou hast lied ! intense
accusation
m f i

On the earl's cheek the flush of rage
O'ercame the ashen hue of age :
Fierce he broke forth, — 'And darest
thou then

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direct question	To beard the lion in his den, The Douglas <u>in his hall?</u> <small>m f s</small>
	And hopest thou hence unscathed to go? —
extreme emphasis	No, by Saint Bride of Bothwell, <u>no!</u> <small>l f c</small> <small>repeated</small>
summoning	Up <u>drawbridge,</u> <u>grooms</u> — <u>what,</u> <small>h o s</small> <u>warder, ho!</u> <small>repeated</small>
	Let the portcullis fall.' — Lord Marmion turned, — well was his need, —
direction and swiftness	And dashed the rowels in his steed, <u>Like arrow through the archway</u> <small>m o s</small> <u>sprung,</u>
	The ponderous gate behind him rung; To pass there was such scanty room, The bars descending razed his plume.
swiftness and smoothness	The steed along the <u>drawbridge flies</u> <small>l s m o p</small> Just as it trembled on the rise; Not lighter does the swallow skim Along the smooth lake's level brim;
location	And when Lord Marmion <u>reached his</u> <small>m o s</small> <u>band,</u>

He halts, and turns with clenched
hand,

And shout of loud defiance pours,

And shook his gauntlet at the towers. suggestive
representa-
tion

h f c

The foregoing examples are intended only to serve as models of a method of analysis. While the gestures indicated in these examples provide for clear, vigorous, and purposeful interpretations, they are by no means inevitable, in the sense that they are the only gestures possible. The places for gesture, and in some cases the gestures on the passages chosen, might be changed to advantage, depending upon the aim and personality of the speaker. In fact, an excellent exercise for the student would be a revision of these analyses, or of a fellow-student's or his own analysis of any selection, and a comparison of results in actual delivery. To illustrate the possibilities in this respect, a variant analysis of the description from "Westminster Abbey" is herewith given.

DESCRIPTION FROM IRVING'S "WEST- MINSTER ABBEY"

I rose and prepared to leave the
abbey. As I descended the flight of

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steps which lead into the body of the
 building, my eye was caught by the
 shrine of Edward the Confessor, and
 I ascended the small staircase that
 conducts to it, to take from thence a
 general survey of this wilderness of
 tombs. The shrine is elevated upon
 a kind of platform, and close around
 are the sepulchers of various kings
 and queens. From this eminence
 the eye looks down between pillars
 and funeral trophies to the chapels
 and chambers below, crowded with
 tombs, where warriors, prelates, court-
 iers, and statesmen lie mouldering
 in their "beds of darkness." Close
 by me stood the great chair of coro-
 nation, rudely carved of oak in the
 barbarous taste of a remote and
 Gothic age. The scene seemed
 almost as if contrived with theatrical
 artifice to produce an effect upon the
 beholder. Here was a type of the
 beginning and the end of human

location

location and
extent

emphatic
distinction

contrast

h o s

b h l o s

m f s m o s

m l s

b h m o s

pomp and power; here it was literally but a step from the throne to the ^{h o s} sepulcher. ^{l o s} Would not one think that these incongruous mementos had been gathered together as a lesson to living greatness? — to show it, even in the moment of its proudest exaltation, the neglect and dishonor to which it must soon arrive — how soon that crown which encircles its brow must pass away, and it must lie ^{m o s} down in the dust and disgrace of the ^{l f p} tomb, and be trampled upon by the feet of the meanest of the multitude. For, strange to tell, even the grave is here no longer a sanctuary. There is a shocking levity in some natures ^{m o s} which leads them to sport with awful and hallowed things, and there are base minds which delight to revenge on the illustrious dead the abject ^{h f s} homage and groveling servility which they pay to the living. The coffin of Edward the Confessor has been

elevation,
lowness

withdrawal

prostration

lightness,
indifference

exaltation

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broken open, and his remains despoiled of their funeral ornaments; the scepter has been stolen from the hand of the imperious Elizabeth; and the effigy of Henry the Fifth lies headless. Not a royal monument
specific emphasis m f s
but bears some proof how false and fugitive is the homage of mankind. Some are plundered, some mutilated, some covered with ribaldry and insult,
inclusiveness and contempt l l p — all more or less outraged and dishonored.

CONCLUSION

In conclusion I wish to repeat a statement made earlier in the discussion to the effect that gesture is an art and not an exact science. This does not mean that the subject is vague and past comprehension. It does not mean that one motion is as good as any other for expressing conceptions of all sorts. These are misconceptions which prevail all too widely with people who speak in public to-day, — misconceptions which this book aims to correct. What the statement does mean is that every

speaker, while abiding by the general principles, should feel free to express his own personality in matters of detail.

The rules governing the technic of the art are fairly well established and should be essentially adhered to. Likewise, the general significations of the planes and forms of the hand have been largely determined by effective results throughout long usage. But beyond that the writer on gesture can only suggest or advise. The frequency of gesture, the exact time limit or height of preparation, the exact angle of the stroke, the amount of vigor to be employed, the choice of one or both hands, the places where gesture may be used to best advantage, — all these and similar matters of detail are within the discretion of the speaker. Furthermore, it is to be observed that many passages may be equally well expressed in various ways, depending upon the purpose of the speaker or his particular interpretation in any given case.

My aim has been to set forth the technic of gesture, to indicate the chief positions and forms of the hand, and to suggest their scope with reference to types, classes, and degrees of expression, using specific passages only in an illus-

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trative capacity. In general, reasons have been given for the principles advanced. Their acceptance or rejection may be submitted to the judgment of the reader. But the effectiveness of the gestures themselves should be tried out before the courts of final appeal — real audiences.

PART V

SELECTIONS FOR ANALYSIS AND DELIVERY

THE following selections are designed not merely to afford convenient matter for practice work, but, in general, to suggest to the student the wealth and variety of interesting speaking material which abounds in the familiar writings of standard authors. The selections herewith presented may be used entire or in part, and in this connection it may be stated that the student will often find it advantageous to give the audience a brief outline of the context when excerpts are employed.

NARRATIVE GROUP

RIP'S AWAKENING, FROM "RIP VAN WINKLE"

On waking he found himself on the green knoll whence he had first seen the old man of the glen. He rubbed his eyes—it was a

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bright sunny morning. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft and breasting the pure mountain-breeze. "Surely," thought Rip, "I have not slept here all night." He recalled the occurrences before he fell asleep. The strange man with a keg of liquor — the mountain-ravine — the wild retreat among the rocks — the woebegone party at nine-pins — the flagon. "Oh, that flagon! that wicked flagon!" thought Rip — "What excuse shall I make to Dame Van Winkle?"

He looked round for his gun, but in place of the clean, well-oiled fowling-piece, he found an old firelock lying by him, the barrel encrusted with rust, the lock falling off, and the stock worm-eaten. He now suspected that the grave roysterers of the mountain had put a trick upon him, and, having dosed him with liquor, had robbed him of his gun. Wolf, too, had disappeared, but he might have strayed away after a squirrel or partridge. He whistled after him and shouted his name, but all in vain; the echoes repeated his whistle and shout, but no dog was to be seen.

He determined to revisit the scene of last evening's gambol, and if he met with any of

the party to demand his dog and gun. As he rose to walk, he found himself stiff in the joints, and wanting in his usual activity. "These mountain-beds do not agree with me," thought Rip, "and if this frolic should lay me up with a fit of the rheumatism, I shall have a blessed time with Dame Van Winkle." With some difficulty he got down into the glen: he found the gully up which he and his companion had ascended the preceding evening; but to his astonishment a mountain-stream was now foaming down it, leaping from rock to rock and filling the glen with babbling murmurs. He, however, made shift to scramble up its sides, working his toilsome way through thickets of birch, sassafras, and witch-hazel, and sometimes tripped up or entangled by the wild grape-vines that twisted their coils or tendrils from tree to tree and spread a kind of network in his path.

At length he reached to where the ravine had opened through the cliffs to the amphitheatre; but no traces of such opening remained. The rocks presented a high impenetrable wall, over which the torrent came tumbling in a sheet of feathery foam, and fell into a broad, deep basin, black from the shadows of

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the surrounding forest. Here, then, poor Rip was brought to a stand. He again called and whistled after his dog; he was only answered by the cawing of a flock of idle crows sporting high in air about a dry tree that overhung a sunny precipice, and who, secure in their elevation, seemed to look down and scoff at the poor man's perplexities. What was to be done? The morning was passing away, and Rip felt famished for want of his breakfast. He grieved to give up his dog and gun; he dreaded to meet his wife; but it would not do to starve among the mountains. He shook his head, shouldered the rusty firelock, and with a heart full of trouble and anxiety turned his steps homeward.

As he approached the village he met a number of people, but none whom he knew, which somewhat surprised him, for he had thought himself acquainted with every one in the country round. Their dress, too, was of a different fashion from that to which he was accustomed. They all stared at him with equal marks of surprise, and whenever they cast their eyes upon him, invariably stroked their chins. The constant recurrence of this gesture induced Rip, involuntarily, to do the same, when, to his

astonishment, he found his beard had grown a foot long !

He had now entered the skirts of the village. A troop of strange children ran at his heels, hooting after him and pointing at his gray beard. The dogs, too, not one of which he recognized for an old acquaintance, barked at him as he passed. The very village was altered ; it was larger and more populous. There were rows of houses which he had never seen before, and those which had been his familiar haunts had disappeared. Strange names were over the doors — strange faces at the windows — everything was strange. His mind now misgave him ; he began to doubt whether both he and the world around him were not bewitched. Surely this was his native village, which he had left but the day before. There stood the Kaatskill Mountains — there ran the silver Hudson at a distance — there was every hill and dale precisely as it had always been. Rip was sorely perplexed. “That flagon last night,” thought he, “has addled my poor head sadly.”

Washington Irving.

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THE CRAWLEY BUDGET, FROM "VANITY FAIR"

How the Crawleys got the money which was spent upon the entertainments with which they treated the polite world, was a mystery which gave rise to some conversation at the time, and probably added zest to these little festivities. Some persons averred that Sir Pitt Crawley gave his brother a handsome allowance: if he did, Becky's power over the Baronet must have been extraordinary indeed, and his character greatly changed in his advanced age. Other parties hinted that it was Becky's habit to levy contributions on all her husband's friends: going to this one with an account that there was an execution in the house; falling on her knees to that one, and declaring that the whole family must go to jail or commit suicide unless such and such a bill could be paid. Lord Southdown, it was said, had been induced to give many hundreds through these representations. Young Feltham, of the Dragoons, (and son of the firm of Tiler and Feltham, hatters and army accoutrement makers), and whom the Crawleys introduced into fashionable life, was also cited as one of Becky's victims in the pecu-

niary way. People declared that she got money from various simply disposed persons, under pretense of getting them confidential appointments under Government. Who knows what stories were or were not told of our dear and innocent friend? Certain it is, that if she had had all the money which she was said to have begged or borrowed or stolen, she might have capitalized and been honest for life, whereas, — but this is advancing matters.

The truth is, that by economy and good management — by a sparing use of ready money and by paying scarcely anybody, — people can manage, for a time at least, to make a great show with very little means; and it is our belief that Becky's much-talked-of parties, which were not, after all was said, very numerous, cost this lady very little more than the wax candles which lighted the walls. Stillbrook and Queen's Crawley supplied her with game and fruit in abundance. Lord Steyne's cellars were at her disposal, and that excellent nobleman's famous cooks presided over her little kitchen, or sent by my lord's order the rarest delicacies from their own. I protest it is quite shameful in the world to abuse a simple creature, as people of her time abuse

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Becky, and I warn the public against believing one-tenth of the stories against her. If every person is to be banished from society who runs into debt and cannot pay — if we are to be peering into everybody's private life, speculating upon their income, and cutting them if we don't approve of their expenditure — why! what a howling wilderness and intolerable dwelling Vanity Fair would be! Every man's hand would be against his neighbor in this case, my dear sir, and the benefits of civilization would be done away with. We should be quarreling, abusing, avoiding one another. Our houses would become caverns: and we should go in rags because we cared for nobody. Rents would go down. Parties wouldn't be given any more. All the tradesmen of the town would be bankrupt. Wine, wax-lights, comestibles, rouge, crinoline-petticoats, diamonds, wigs, Louis-Quatorze gimcracks, and old china, park hacks, and splendid high-stepping carriage horses — all the delights of life, I say, — would go to the deuce, if people did but act upon their silly principles, and avoid those whom they dislike and abuse. Whereas, by a little charity and mutual forbearance, things are made to go on pleasantly enough: we may

abuse a man as much as we like, and call him the greatest rascal unchanged—but do we wish to hang him therefore? No. We shake hands when we meet. If his cook is good, we forgive him, and go and dine with him; and we expect he will do the same by us. Thus trade flourishes—civilization advances; peace is kept; new dresses are wanted for new assemblies every week; and the last year's vintage of Lafitte will remunerate the honest proprietor who reared it.

William Makepeace Thackeray.

MOSES AND THE GREEN SPECTACLES, FROM
"THE VICAR OF WAKEFIELD"

All this conversation, however, was only preparatory to another scheme; and indeed I dreaded as much. This was nothing less than that, as we were now to hold up our heads a little higher in the world, it would be proper to sell the colt, which was grown old, at a neighboring fair, and buy us a horse that would carry single or double upon occasion, and make a pretty appearance at church, or upon a visit. This at first I opposed stoutly, but it was stoutly defended. However, as I

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weakened, my antagonist gained strength, till at last it was resolved to part with him.

As the fair happened on the following day, I had intentions of going myself; but my wife persuaded me that I had got a cold, and nothing could prevail upon her to permit me from home. "No, my dear," said she, "our son Moses is a discreet boy, and can buy and sell to a very good advantage: you know all our great bargains are of his purchasing. He always stands out and higgles, and actually tires them till he gets a bargain."

As I had some opinion of my son's prudence, I was willing enough to entrust him with this commission: and the next morning I perceived his sisters mighty busy fitting out Moses for the fair; trimming his hair, brushing his buckles, and cocking his hat with pins. The business of the toilet being over, we had at last the satisfaction of seeing him mounted upon the colt, with a deal box before him to bring home groceries in. He had on a coat made of that cloth they call thunder-and-lightning, which, though grown too short, was much too good to be thrown away. His waistcoat was of gosling green, and his sisters had tied his hair with a broad black riband. We

all followed him several paces from the door, bawling after him, "Good luck! good luck!" till we could see him no longer.

(As the day drew to a close the Vicar became worried and expressed to his wife his uneasiness at the boy's non-appearance.)

"Never mind my son," cried my wife; "depend upon it he knows what he is about. I'll warrant we'll never see him sell his hen of a rainy day. I have seen him buy such bargains as would amaze one. I'll tell you a good story about that, that will make you split your sides with laughing. — But, as I live, yonder comes Moses without a horse, and the box at his back."

As she spoke, Moses came slowly on foot, and sweating under the deal box, which he had strapped round his shoulders like a pedlar. "Welcome, welcome, Moses! well, my boy, what have you brought us from the fair?"

"I have brought you myself," cried Moses, with a sly look, and resting the box on the dresser.

"Ay, Moses," cried my wife, "that we know; but where is the horse?"

"I have sold him," cried Moses, "for three pounds, five shillings and twopence."

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"Well done, my good boy," returned she; "I knew you would touch them off. Between ourselves, three pounds, five shillings and twopence is no bad day's work. Come, let us have it then."

"I have brought back no money," cried Moses again. "I have laid it all out in a bargain, and here it is," pulling out a bundle from his breast; "here they are; a gross of green spectacles, with silver rims and shagreen cases."

"A gross of green spectacles!" repeated my wife, in a faint voice. "And you have parted with the colt, and brought us back nothing but a gross of green paltry spectacles!"

"Dear mother," cried the boy, "why won't you listen to reason? I had them a dead bargain, or I should not have brought them. The silver alone will sell for double the money."

"A fig for the silver rims," cried my wife in a passion; "I dare swear they won't sell for above half the money at the rate of broken silver, five shillings an ounce."

"You need be under no uneasiness," cried I, "about selling the rims, for they are not worth sixpence; for I perceive they are only copper varnished over."

"What!" cried my wife, "not silver! the rims not silver?"

"No," cried I, "no more silver than your saucepan."

"And so," returned she, "we have parted with the colt, and have only got a gross of green spectacles, with copper rims and shagreen cases? A murrain take such trumpery! The blockhead has been imposed upon, and should have known his company better."

"There, my dear," cried I, "you are wrong; he should not have known them at all."

"Marry, hang the idiot!" returned she, "to bring me such stuff; if I had them, I would throw them in the fire."

"There again you are wrong, my dear," cried I; "for though they be copper, we will keep them by us, as copper spectacles, you know, are better than nothing."

By this time the unfortunate Moses was undeceived. He now saw that he had been imposed upon by a prowling sharper, who, observing his figure, had marked him for an easy prey. I therefore asked the circumstances of his deception. He sold the horse, it seems, and walked the fair in search of another. A reverend-looking man brought him to a tent,

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under pretense of having one to sell. "Here," continued Moses, "we met another man, very well dressed, who desired to borrow twenty pounds upon these, saying that he wanted money, and would dispose of them for a third of the value. The first gentleman, who pretended to be my friend, whispered me to buy them, and cautioned me not to let so good an offer pass. I sent for Mr. Flamborough, and they talked him up as finely as they did me; and so at last we were persuaded to buy the two gross between us."

Oliver Goldsmith.

THE STORMING OF THE BASTILLE, FROM "THE TALE OF TWO CITIES"

Saint Antoine had been, that morning, a vast dusky mass of scarecrows heaving to and fro, with frequent gleams of light above the billowy heads, where steel blades and bayonets shone in the sun. A tremendous roar arose from the throat of Saint Antoine, and a forest of naked arms struggled in the air like shrivelled branches of trees in a winter wind: all the fingers convulsively clutching at every weapon or semblance of a weapon that was

thrown up from the depths below, no matter how far off.

Who gave them out, whence they last came, where they began, through what agency they crookedly quivered and jerked, scores at a time, over the heads of the crowd, like a kind of lightning, no eye in the throng could have told; but, muskets were being distributed — so were cartridges, powder, and ball, bars of iron and wood, knives, axes, pikes, every weapon that distracted ingenuity could discover or devise. People who could lay hold of nothing else, set themselves with bleeding hands to force stones and bricks out of their places in walls. Every pulse and heart in Saint Antoine was on high-fever strain and at high-fever heat. Every living creature there held life as of no account, and was demented with a passionate readiness to sacrifice it.

As a whirlpool of boiling waters has a center point, so, all this raging circled round Defarge's wine-shop, and every human drop in the caldron had a tendency to be sucked towards the vortex where Defarge himself, already begrimed with gunpowder and sweat, issued orders, issued arms, thrust this man back, dragged this man forward, disarmed one to

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arm another, laboured and strove in the thickest of the uproar.

"Keep near to me, Jacques Three," cried Defarge; "and do you, Jacques One and Two, separate and put yourselves at the head of as many of these patriots as you can. Where is my wife?"

"Eh, well! Here you see me!" said madame, composed as ever, but not knitting to-day. Madame's resolute right hand was occupied with an axe, in place of the usual softer implements, and in her girdle were a pistol and a cruel knife.

"Where do you go, my wife?"

"I go," said madame, "with you at present. You shall see me at the head of women, by-and-bye."

"Come, then!" cried Defarge, in a resounding voice. "Patriots and friends, we are ready! The Bastille!"

With a roar that sounded as if all the breath in France had been shaped into the detested word, the living sea rose, wave on wave, depth on depth, and overflowed the city to that point. Alarm-bells ringing, drums beating, the sea raging and thundering on its new beach, the attack begun.

Deep ditches, double drawbridge, massive stone walls, eight great towers, cannon, muskets, fire and smoke. Through the fire and through the smoke — in the fire and in the smoke, for the sea cast him up against a cannon, and on the instant he became a cannonier — Defarge of the wine-shop worked like a manful soldier, Two fierce hours.

Deep ditch, single drawbridge, massive stone walls, eight great towers, cannon, muskets, fire and smoke. One drawbridge down! "Work, comrades all, work! Work, Jacques One, Jacques Two, Jacques One Thousand, Jacques Two Thousand, Jacques Five-and-Twenty Thousand; in the name of all the Angels or the Devils — which you prefer — work!" Thus Defarge of the wine-shop, still at his gun, which had long grown hot.

"To me, women!" cried madame his wife. "What! We can kill as well as the men when the place is taken!" And to her, with a shrill thirsty cry, trooping women variously armed, but all armed alike in hunger and revenge.

Cannon, muskets, fire and smoke; but, still the deep ditch, the single drawbridge, the massive stone walls, and the eight great towers. Slight displacements of the raging sea, made

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by the falling wounded. Flashing weapons, blazing torches, smoking waggon-loads of wet straw, hard work at neighbouring barricades in all directions, shrieks, volleys, execrations, bravery without stint, boom, smash and rattle, and the furious sounding of the living sea; but, still the deep ditch, and the single draw-bridge, and the massive stone walls, and the eight great towers, and still Defarge of the wine-shop at his gun, grown doubly hot by the service of Four fierce hours.

A white flag from within the fortress, and a parley — this dimly perceptible through the raging storm, nothing audible in it — suddenly the sea rose immeasurably wider and higher, and swept Defarge of the wine-shop over the lowered drawbridge, past the massive stone outer walls, in among the eight great towers surrendered!

Charles Dickens.

SILAS DISCOVERS THE LOSS OF HIS MONEY, FROM "SILAS MARNER"

As soon as he was warm he began to think it would be a long while to wait till after supper before he drew out his guineas, and it would be

pleasant to see them on the table before him as he ate his unwonted feast. For joy is the best of wine, and Silas's guineas were a golden wine of that sort.

He rose and placed his candle unsuspectingly on the floor near his loom, swept away the sand without noticing any change, and removed the bricks. The sight of the empty hole made his heart leap violently, but the belief that his gold was gone could not come at once — only terror, and the eager effort to put an end to the terror. He passed his trembling hand all about the hole, trying to think it possible that his eyes had deceived him; then he held the candle in the hole and examined it curiously, trembling more and more. At last he shook so violently that he let fall the candle, and lifted his hands to his head, trying to steady himself that he might think. Had he put his gold somewhere else, by a sudden resolution last night, and then forgotten it? A man falling into dark water seeks a momentary footing even on sliding stones; and Silas, by acting as if he believed in false hopes, warded off the moment of despair. He searched in every corner, he turned his bed over, and shook it, and kneaded it; he looked in his brick oven

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where he laid his sticks. When there was no other place to be searched, he kneeled down again and felt once more all round the hole. There was no untried refuge left for a moment's shelter from the terrible truth.

Yes, there was a sort of refuge which always comes with the prostration of thought under an overpowering passion: it was that expectation of impossibilities, that belief in contradictory images, which is still distinct from madness, because it is capable of being dissipated by the external fact. Silas got up from his knees trembling, and looked round at the table; didn't the gold lie there after all? The table was bare. Then he turned and looked behind him — looked all round his dwelling, seeming to strain his brown eyes after some possible appearance of the bags where he had already sought them in vain. He could see every object in his cottage — and his gold was not there.

Again he put his trembling hands to his head, and gave a wild ringing scream, a cry of desolation. For a few moments after, he stood motionless; but the cry had relieved him from the first maddening pressure of the truth. He turned, and tottered towards his loom, and got

into the seat where he worked, instinctively seeking this as the strongest assurance of reality.

And now that all the false hopes had vanished, and the first shock of certainty was past, the idea of a thief began to present itself, and he entertained it eagerly, because a thief might be caught and made to restore the gold. The thought brought some new strength with it, and he started from his loom to the door. As he opened it the rain beat in upon him, for it was falling more and more heavily. There were no footsteps to be tracked on such a night — footsteps? When had the thief come? During Silas's absence in the daytime the door had been locked, and there had been no marks of any inroad on his return by daylight. And in the evening, too, he said to himself, everything was the same as when he had left it. The sand and bricks looked as if they had not been moved. *Was* it a thief who had taken the bags? or was it a cruel power that no hands could reach, which had delighted in making him a second time desolate? He shrank from this vaguer dread, and fixed his mind with struggling effort on the robber with hands, who could be reached by hands. His

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thoughts glanced at all the neighbors who had made any remarks, or asked any questions which he might now regard as a ground for suspicion. There was Jem Rodney, a known poacher, and otherwise disreputable: he had often met Marner in his journeys across the fields, and had said something jestingly about the weaver's money; nay, he had once irritated Marner, by lingering at the fire when he called to light his pipe, instead of going about his business. Jem Rodney was the man — there was ease in the thought. Jem could be found and made to restore the money: Marner did not want to punish him, but only to get back his gold which had gone from him, and left his soul like a forlorn traveller on an unknown desert. The robber must be laid hold of. Marner's ideas of legal authority were confused, but he felt that he must go and proclaim his loss; and the great people in the village — the clergyman, the constable, and Squire Cass — would make Jem Rodney, or somebody else, deliver up the stolen money. He rushed out in the rain, under the stimulus of this hope, forgetting to cover his head, not caring to fasten his door; for he felt as if he had nothing left to lose. He ran swiftly till want of

breath compelled him to slacken his pace as he was entering the village at the turning close to the Rainbow.

George Eliot.

JEAN VALJEAN AND THE BISHOP, FROM "LES MISÉRABLES"

The door was thrown open wide. A man entered and stopped, leaving the door open behind him. He had his knapsack on his shoulder, his stick in his hand, and a rough, bold, wearied, and violent expression in his eyes. The firelight fell on him; he was hideous; it was a sinister apparition.

The bishop fixed a quiet eye on the man, as he opened his mouth, doubtless to ask the newcomer what he wanted. The man leant both his hands on his stick, looked in turn at the two aged females and the old man, and, not waiting for the bishop to speak, said in a loud voice: "My name is Jean Valjean. I am a galley-slave, and have spent nineteen years in the bagne. I was liberated four days ago, and started for Pontarlier, which is my destination. I have been walking for four days since I left Toulon, and to-day I have marched twelve leagues. This evening on coming into

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the town I went to the inn, but was sent away in consequence of my yellow passport, which I had shown at the police office. I went to another inn, and the landlord said to me, 'Be off.' It was the same everywhere, and no one would have any dealings with me. I went to the prison, but the jailer would not take me in. I got into a dog's kennel, but the dog bit me and drove me off, 'as if it had been a man; it seemed to know who I was. I went into the fields to sleep in the star-light, but there were no stars. I thought it would rain, and as there was no God to prevent it from raining, I came back to the town to sleep in a door-way. I was lying down on a stone in the square, when a good woman pointed to your house and said, 'Go and knock there.' What sort of a house is this? Do you keep an inn? I have money, one hundred francs, fifteen sous, which I earned at the bagne by my nineteen years' toil. I will pay, for what do I care for that, as I have money. I am very tired and frightfully hungry; will you let me stay here?'"

"Madame Magloire," said the bishop, "you will lay another knife and fork."

The man advanced three paces, and ap-

proached the lamp which was on the table. "Wait a minute," he continued, as if he had not comprehended, "that will not do. Did you not hear me say that I was a galley-slave, a convict, and have just come from the bagne?" He took from his pocket a large yellow paper, which he unfolded. "Here is my passport, yellow, as you see, which turns me out wherever I go. Will you read it? I can read it, for I learned to do so at the bagne, where there is a school for those who like to attend it. This is what is written in my passport: 'Jean Valjean, a liberated convict, native of' — but that does not concern you — 'has remained nineteen years at the galleys. Five years for robbery with house-breaking, fourteen years for having tried to escape four times. The man is very dangerous.' All the world has turned me out, and are you willing to receive me? is this an inn? will you give me some food and a bed? have you a stable?"

"Madame Magloire," said the bishop, "you will put clean sheets on the bed in the alcove."

The bishop turned to the man. "Sit down and warm yourself, sir. We shall sup directly, and your bed will be got ready while we are supping."

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The man understood this at once. The expression of his face, which had hitherto been gloomy and harsh, was marked with stupefaction, joy, doubt, and became extraordinary. He began stammering like a lunatic.

"Is it true? what? You will let me stay, you will not drive me out, a convict? You call me 'Sir,' you do not 'thou' me. 'Get out, dog'; that is always said to me; I really believed you would turn me out, and hence told you at once who I am! Oh, what a worthy woman she was who sent me here! I shall have supper, a bed with mattresses and sheets, like everybody else! For nineteen years I have not slept in a bed! You really mean that I am to stay. You are worthy people; besides, I have money and will pay handsomely. By the way, what is your name, Mr. Landlord? I will pay anything you please, for you are a worthy man. You keep an inn, do you not?"

"I am," said the bishop, "a priest living in this house."

"A priest!" the man continued. While speaking, he deposited his knapsack and stick in a corner, returned his passport to his pocket, and sat down. "You are humane, sir, and do

not feel contempt. A good priest is very good. Then you do not want me to pay?"

"No," said the bishop, "keep your money. How long did you take in earning these one hundred francs?"

"Nineteen years."

"Nineteen years!" the bishop gave a deep sigh.

The man went on, — "I have all my money still; in four days I have only spent twenty-five sous, which I earned by helping to unload carts at Grasse."

While he was speaking the bishop had gone to close the door, which had been left open. Madame Magloire came in bringing a silver spoon and fork, which she placed on the table.

"Madame Magloire," said the bishop, "lay them as near as you can to the fire"; and, turning to his guest, he said, "The night breeze is sharp on the Alps, and you must be cold, sir."

Each time he said the word *Sir* with his gentle grave voice the man's face was illumined. *Sir* to a convict is the glass of water to the shipwrecked sailor of the Meduse. Ignominy thirsts for respect.

"This lamp gives a very bad light," the bishop continued. Madame Magloire under-

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stood, and fetched from the chimney of monseigneur's bedroom the two silver candlesticks, which she placed on the table ready lighted.

"Monsieur le Curé," said the man, "you are good and do not despise me. You receive me as a friend, and light your wax candles for me, and yet I have not hidden from you whence I come, and that I am an unfortunate fellow."

The bishop, who was seated by his side, gently touched his hand. "You need not have told me who you were; this is not my house, but the house of Christ. This door does not ask a man who enters whether he has a name, but if he has sorrow; you are suffering, you are hungry and thirsty, and so be welcome. And do not thank me, or say that I am receiving you in my house, for no one is at home here excepting the man who has need of an asylum. I tell you, who are a passer-by, that you are more at home here than I am myself, and all there is here is yours. Why do I want to know your name? besides, before you told it to me you had one which I knew."

"Is that true? you know my name?"

"Yes," the bishop answered, "you are my brother."

Victor Hugo.

DESCRIPTIVE GROUP

TELLSON'S BANK, FROM "A TALE OF TWO CITIES"

Tellson's Bank by Temple Bar was an old-fashioned place, even in the year one thousand seven hundred and eighty. It was very small, very dark, very ugly, very incommodious. It was an old-fashioned place, moreover, in the moral attribute that the partners in the House were proud of its smallness, proud of its darkness, proud of its ugliness, proud of its incommodiousness. They were even boastful of its eminence in those particulars, and were fired by an express conviction that, if it were less objectionable, it would be less respectable. This was no passive belief, but an active weapon which they flashed at more convenient places of business. Tellson's (they said) wanted no elbow-room, Tellson's wanted no light, Tellson's wanted no embellishment. Noakes and Co.'s might, or Snooks Brothers' might; but Tellson's, thank Heaven! —

Any one of these partners would have disinherited his son on the question of rebuilding

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Tellson's. In this respect the House was much on a par with the Country; which did very often disinherit its sons for suggesting improvements in laws and customs that had long been highly objectionable, but were only the more respectable.

Thus it had come to pass, that Tellson's was the triumphant perfection of inconvenience. After bursting open a door of idiotic obstinacy with a weak rattle in its throat, you fell into Tellson's down two steps, and came to your senses in a miserable little shop, with two little counters, where the oldest of men made your cheque shake as if the wind rustled it, while they examined the signature by the dingiest of windows, which were always under a shower-bath of mud from Fleet-street, and which were made the dingier by their own iron bars proper, and the heavy shadow of Temple Bar. If your business necessitated your seeing "the House," you were put into a species of Condemned Hold at the back, where you meditated on a misspent life, until the House came with its hands in its pockets, and you could hardly blink at it in the dismal twilight. Your money came out of, or went into, wormy old wooden drawers, particles of which flew up your nose and down

your throat when they were opened and shut. Your bank-notes had a musty odour, as if they were fast decomposing into rags again. Your plate was stowed away among the neighbouring cesspools, and evil communications corrupted its good polish in a day or two. Your deeds got into extemporised strong-rooms made of kitchens and sculleries, and fretted all the fat out of their parchments into the banking-house air. Your lighter boxes of family papers went up-stairs into a Barmecide room, that always had a great dining-table in it and never had a dinner and where, even in the year one thousand seven hundred and eighty, the first letters written to you by your old love, or by your little children, were but newly released from the horror of being ogled through the windows, by the heads exposed on Temple Bar with an insensate brutality and ferocity worthy of Abyssinia or Ashantee.

But indeed, at that time, putting to death was a recipe much in vogue with all trades and professions, and not least of all with Tellson's. Death is Nature's remedy for all things, and why not Legislation's? Accordingly, the forger was put to Death; the utterer of a bad note was put to Death; the unlawful opener of a

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letter was put to Death; the purloiner of forty shillings and sixpence was put to Death; the holder of a horse at Tellson's door, who made off with it, was put to Death; the coiner of a bad shilling was put to Death; the sounders of three-fourths of the notes in the whole gamut of Crime, were put to Death. Not that it did the least good in the way of prevention — it might almost have been worth remarking that the fact was exactly the reverse — but, it cleared off (as to this world) the trouble of each particular case, and left nothing else connected with it to be looked after. Thus, Tellson's, in its day, like greater places of business, its contemporaries, had taken so many lives, that, if the heads laid low before it had been ranged on Temple Bar instead of being privately disposed of, they would probably have excluded what little light the ground floor had, in a rather significant manner.

Cramped in all kinds of dim cupboards and hutches at Tellson's, the oldest of men carried on the business gravely. When they took a young man into Tellson's London house, they hid him somewhere till he was old. They kept him in a dark place, like a cheese, until he had the full Tellson flavour and blue-mould upon

him. Then only was he permitted to be seen, spectacularly poring over large books, and casting his breeches and gaiters into the general weight of the establishment.

Charles Dickens.

THE LISTS AT ASHBY, FROM "IVANHOE"

The scene was singularly romantic. On the verge of a wood, which approached to within a mile of the town of Ashby, was an extensive meadow of the finest and most beautiful green turf, surrounded on one side by the forest, and fringed on the other by straggling oak trees, some of which had grown to an immense size. The ground, as if fashioned on purpose for the martial display which was intended, sloped gradually down on all sides to a level bottom, which was inclosed for the lists with strong palisades, forming a space of a quarter of a mile in length, and about half as broad. The form of the inclosure was an oblong square, save that the corners were considerably rounded off, in order to afford more convenience to the spectators. The openings for the entry of the combatants were at the northern and southern extremities of the lists, accessible by strong wooden gates, each wide enough to admit two

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horsemen riding abreast. At each of these portals were stationed two heralds, attended by six trumpets, as many pursuivants, and a strong body of men-at-arms, for maintaining order and ascertaining the quality of the knights who proposed to engage in this martial game.

On a platform beyond the southern entrance, formed by a natural elevation of the ground, were pitched five magnificent pavilions, adorned with pennons of russet and black, the chosen colors of the five knights challengers. The cords of the tent were of the same color. Before each tent was suspended the shield of the knight by whom it was occupied, and beside it stood his squire, quaintly disguised as a salvage or silvan man, or in some other fantastic dress, according to the taste of his master and the character he was pleased to assume during the game. The central pavilion, as the place of honor, had been assigned to Brian de Bois-Guilbert, whose renown in all games of chivalry, no less than his connection with the knights who had undertaken this passage of arms, had occasioned him to be eagerly received into the company of the challengers, and even adopted as their chief and leader, though he had so recently joined them. On one side of his

tent were pitched those of Reginald Front de Bœuf and Richard Malvoisin, and on the other was the pavilion of Hugh de Grantmesnil, a noble baron in the vicinity, whose ancestor had been Lord High Steward of England in the time of the Conqueror and his son, William Rufus. Ralph de Vipont, a knight of St. John of Jerusalem . . . occupied the fifth pavilion. From the entrance into the lists a gently sloping passage, ten yards in breadth, led up to the platform on which the tents were pitched. It was strongly secured by a palisade on each side, as was the esplanade in front of the pavilions, and the whole was guarded by men-at-arms.

The northern access to the lists terminated in a similar entrance of thirty feet in breadth, at the extremity of which was a large inclosed space for such knights as might be disposed to enter the lists with the challengers, behind which were placed tents containing refreshments of every kind for their accommodation, with armorers, farriers, and other attendants, in readiness to give their services wherever they might be necessary.

The exterior of the lists was in part occupied by temporary galleries, spread with tapestry

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and carpets, and accommodated with cushions for the convenience of those ladies and nobles who were expected to attend the tournament. A narrow space betwixt these galleries and the lists gave accommodation for yeomanry and spectators of a better degree than the mere vulgar, and might be compared to the pit of a theater. The promiscuous multitude arranged themselves upon large banks of turf prepared for the purpose, which, aided by the natural elevation of the ground, enabled them to overlook the galleries, and obtain a fair view into the lists. Besides the accommodations which these stations afforded, many hundreds had perched themselves on the branches of the trees which surrounded the meadow; and even the steeple of a country church, at some distance, was crowded with spectators.

It only remains to notice respecting the general arrangement, that one gallery in the very center of the eastern side of the lists, and consequently exactly opposite to the spot where the shock of the combat was to take place, was raised higher than the others, more richly decorated, and graced by a sort of throne and canopy, on which the royal arms were emblazoned. Squires, pages, and yeomen in rich

liveries waited around this place of honor, which was designed for Prince John and his attendants. Opposite to this royal gallery was another, elevated to the same height, on the western side of the lists; and more gayly, if less sumptuously, decorated than that destined for the Prince himself. A train of pages and of young maidens, the most beautiful who could be selected, gayly dressed in fancy habits of green and pink, surrounded a throne decorated in the same colors. Among pennons and flags bearing wounded hearts, burning hearts, bleeding hearts, bows and quivers, and all the common-place emblems of the triumphs of Cupid, a blazoned inscription informed the spectators that this seat of honor was designed for the Queen of Beauty and Love. But who was to represent the Queen of Beauty and Love on the present occasion no one was prepared to guess.

Walter Scott.

**BALTUS VAN TASSEL'S HOMESTEAD, FROM "THE
LEGEND OF SLEEPY HOLLOW"**

His stronghold was situated on the banks of the Hudson, in one of those green, sheltered, fertile nooks in which the Dutch farmers are

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so fond of nestling. A great elm tree spread its broad branches over it, at the foot of which bubbled up a spring of the softest and sweetest water in a little well formed of a barrel, and then stole sparkling away through the grass to a neighboring brook that bubbled along among the alders and dwarf willows. Hard by the farm-house was a vast barn, that might have served for a church, every window and crevice of which seemed bursting forth with the treasures of the farm; the flail was busily resounding within it from morning to night; swallows and martins skimmed twittering about the eaves; and rows of pigeons, some with one eye turned up, as if watching the weather, some with their heads under their wings or buried in their bosoms, and others, swelling, and cooing, and bowing about their dames, were enjoying the sunshine on the roof. Sleek, unwieldy porkers were grunting in the repose and abundance of their pens, whence sallied forth, now and then, troops of sucking pigs as if to snuff the air. A stately squadron of snowy geese were riding in an adjoining pond, convoying whole fleets of ducks; regiments of turkeys were gobbling through the farm-yard, and guinea-fowls fretting about it, like ill-tempered

housewives, with their peevish, discontented cry. Before the barn-door strutted the gallant cock, that pattern of a husband, a warrior, and a fine gentleman, clapping his burnished wings and crowing in the pride and gladness of his heart — sometimes tearing up the earth with his feet, and then generously calling his family of wives and children to enjoy the rich morsel which he had discovered.

The pedagogue's mouth watered as he looked upon this sumptuous promise of luxurious winter fare. In his devouring mind's eye he pictured to himself every roasting-pig running about with a pudding in his belly and an apple in his mouth; the pigeons were comfortably put to bed in a pie and tucked in with a coverlet of crust; the geese were swimming in their own gravy; and the ducks pairing cosily in dishes, like snug married couples, with a decent competency of onion sauce. In the porkers he saw carved out the future sleek side of bacon and juicy relishing ham; not a turkey but he beheld daintily trussed up, with its gizzard under its wing, and, peradventure, a necklace of savory sausages; and even bright chanticleer himself lay sprawling on his back in a side-dish, with uplifted claws, as if craving that quarter

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which his chivalrous spirit disdained to ask while living.

As the enraptured Ichabod fancied all this, and as he rolled his great green eyes over the fat meadow-lands, the rich fields of wheat, of rye, of buckwheat, and Indian corn, and the orchards burdened with ruddy fruit, which surrounded the warm tenement of Van Tassel, his heart yearned after the damsel who was to inherit these domains, and his imagination expanded with the idea how they might be readily turned into cash and the money invested in immense tracts of wild land and shingle palaces in the wilderness. Nay, his busy fancy already realized his hopes, and presented to him the blooming Katrina, with a whole family of children, mounted on the top of a wagon loaded with household trumpery, with pots and kettles dangling beneath, and he beheld himself bestriding a pacing mare, with a colt at her heels, setting out for Kentucky, Tennessee, or the Lord knows where.

When he entered the house the conquest of his heart was complete. It was one of those spacious farm-houses with high-ridged but lowly-sloping roofs, built in the style handed down by the first Dutch settlers, the low pro-

jecting eaves forming a piazza along the front, capable of being closed up in bad weather. Under this were hung flails, harness, various utensils of husbandry, and nets for fishing in the neighboring river. Benches were built along the sides for summer use, and a great spinning-wheel at one end and a churn at the other showed the various uses to which this important porch might be devoted. From this piazza the wondering Ichabod entered the hall, which formed the center of the mansion and the place of usual residence. Here rows of resplendent pewter, ranged on a long dresser, dazzled his eyes. In one corner stood a huge bag of wool ready to be spun; in another a quantity of linsey-woolsey just from the loom; ears of Indian-corn and strings of dried apples and peaches hung in gay festoons along the walls, mingled with the gaud of red peppers; and a door left ajar gave him a peep into the best parlor, where the claw-footed chairs and dark mahogany tables shone like mirrors; andirons, with their accompanying shovel and tongs, glistened from their covert of asparagus tops; mock-oranges and conch-shells decorated the mantel-piece; strings of various-colored birds' eggs were suspended above it; a

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great ostrich egg was hung from the center of the room, and a corner cupboard, knowingly left open, displayed immense treasures of old silver and well-mended china.

Washington Irving.

THE HOUSE OF USHER, FROM "THE FALL OF THE HOUSE OF USHER"

I have said that the sole effect of my somewhat childish experiment, that of looking down within the tarn, had been to deepen the first singular impression. There can be no doubt that the consciousness of the rapid increase of my superstition (for why should I not so term it?) served mainly to accelerate the increase itself. Such, I have long known, is the paradoxical law of all sentiments having terror as a basis. And it might have been for this reason only, that, when I again uplifted my eyes to the house itself, from its image in the pool, there grew in my mind a strange fancy, a fancy so ridiculous, indeed, that I but mention it to show the vivid force of the sensations which oppressed me. I had so worked upon my imagination as really to believe that about the whole mansion and domain there hung an atmosphere peculiar to themselves and their immediate vicinity,

an atmosphere which had no affinity with the air of heaven, but which had reeked up from the decayed trees, and the gray wall, and the silent tarn, a pestilent and mystic vapor, dull, sluggish, faintly discernible, and leaden-hued.

Shaking off from my spirit what must have been a dream, I scanned more narrowly the real aspect of the building. Its principal feature seemed to be that of excessive antiquity. The discoloration of ages had been great. Minute fungi overspread the whole exterior, hanging in a fine tangled web-work from the eaves. Yet all this was apart from any extraordinary dilapidation. No portion of the masonry had fallen; and there appeared to be a wild inconsistency between its still perfect adaptation of parts and the crumbling condition of the individual stones. In this there was much that reminded me of the specious totality of old woodwork which has rotted for long years in some neglected vault, with no disturbance from the breath of the external air. Beyond this indication of extensive decay, however, the fabric gave little token of instability. Perhaps the eye of a scrutinizing observer might have discovered a barely perceptible fissure, which, extending from the roof of the building

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in front, made its way down the wall in a zigzag direction, until it became lost in the sullen waters of the tarn.

Noticing these things, I rode over a short causeway to the house. A servant in waiting took my horse, and I entered the Gothic archway of the hall. A valet, of stealthy step, thence conducted me, in silence, through many dark and intricate passages in my progress, to the studio of his master. Much that I encountered on the way contributed, I know not how, to heighten the vague sentiments of which I have already spoken. While the ceilings around me — while the carvings of the ceilings, the sombre tapestries of the walls, the even blackness of the floors, and the phantasmagoric armorial trophies which rattled as I strode, were but matters to which, or to such as which, I had been accustomed from my infancy, while I hesitated not to acknowledge how familiar was all this, I still wondered to find how unfamiliar were the fancies which ordinary images were stirring up. On one of the staircases I met the physician of the family. His countenance, I thought, wore a mingled expression of low cunning and perplexity. He accosted me with trepidation and passed on.

The valet now threw open a door and ushered me into the presence of his master.

The room in which I found myself was very large and lofty. The windows were long, narrow, and pointed, and at so vast a distance from the black oaken floor as to be altogether inaccessible from within. Feeble gleams of encrimsoned light made their way through the trellised panes, and served to render sufficiently distinct the more prominent objects around; the eye, however, struggled in vain to reach the remoter angles of the chamber, or the recesses of the vaulted and fretted ceiling. Dark draperies hung upon the wall. The general furniture was profuse, comfortless, antique, and tattered. Many books and musical instruments lay scattered about, but failed to give any vitality to the scene. I felt that I breathed an atmosphere of sorrow. An air of stern, deep, and irredeemable gloom hung over and pervaded all.

Edgar Allan Poe.

DOONE GLEN, FROM "LORNA DOONE"

I was up the very next morning before the October sunrise, and away through the wild and the woodland toward the Bagworthy

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water, at the foot of the long cascade. The rising of the sun was noble in the cold and warmth of it; peeping down the spread of light he raised his shoulder heavily over the edge of gray mountain, and wavering length of upland. Beneath his gaze the dew-fogs dipped, and crept to the hollow places; then stole away in line and column, holding skirts, and clinging subtly at the sheltering corners, where rock hung over grass-land; while the brave lines of the hills came forth, one beyond other gliding.

Then the woods arose in folds, like drapery of awakened mountains, stately with a depth of awe, and memory of the tempests. Autumn's mellow hand was on them, as they owned already, touched with gold, and red, and olive; and their joy towards the sun was less to a bridegroom than a father.

Yet before the floating impress of the woods could clear itself, suddenly the gladsome light leaped over hill and valley, casting amber, blue, and purple, and a tint of rich, red, rose, according to the scene they lit on, and the curtain flung around; yet all alike dispelling fear and the cloven hoof of darkness, all on the wings of hope advancing, and proclaiming,

"God is here." Then life and joy sprang reassured from every crouching hollow; every flower and bud and bird had a fluttering sense of them; and all the flashing of God's gaze merged into soft beneficence.

So perhaps shall break upon us that eternal morning, when crag and chasm shall be no more, neither hill and valley, nor great unvintaged ocean; when glory shall not scare happiness, neither happiness envy glory; but all things shall arise and shine in the light of the Father's countenance, because itself is risen.

Who maketh his sun to rise upon both the just and the unjust. And surely but for the saving clause, Doone Glen had been in darkness. Now, as I stood with scanty breath — for few men could have won that climb — at the top of the long defile, and the bottom of the mountain gorge, all of myself, and the pain of it, and the cark of my discontent fell away into wonder and rapture. For I cannot help seeing things now and then, slow-witted as I have a right to be; and because the sight comes so rarely, the sight dwells with me, like a picture.

The bar of rock, with the water-cleft breaking steeply through it, stood bold and bare, and dark in shadow, gray with red gullies down

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it. But the sun was beginning to glisten over the comb of the eastern highland, and through an archway of the wood hung with old nests and ivy. The lines of many a leaning tree were thrown, from the cliffs of the foreland, down upon the sparkling grass, at the foot of the western crags. And through the dewy meadow's breast, fringed with shade, but touched on one side with the sun-smile, ran the crystal water, curving in its brightness, like diverted hope.

On either bank, the blades of grass, making their last autumn growth, pricked their spears and crisped their tuftings with the pearly purity. The tenderness of their green appeared under the glaucous mantle; while the gray suffusion, which is the blush of green life, spread its damask chastity. Even then my soul was lifted, worried though my mind was: who can see such large kind doings, and not be ashamed of selfish grief?

R. D. Blackmore.

SCENE FROM TEUFELSDROECKH'S TOWER, FROM "SARTOR RESARTUS"

I look down into all that wasp-nest or beehive and witness their wax-laying and honey-

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making, and poison-brewing, and choking by sulphur. From the Palace esplanade, where music plays while Serene Highness is pleased to eat his victuals, down to the low lane, where in her doorsill the aged widow, knitting for a thin livelihood, sits to feel the afternoon sun, I see it all; for, except the Schlosskirche weather-cock, no biped stands so high. Couriers arrive bestrapped and bebooted, bearing joy and sorrow bagged up in pouches of leather; there, top-laden, and with four swift horses, rolls in the country Baron and his household; here, on timber-leg, the lamed soldier hops painfully along, begging alms: a thousand carriages, and wains, and cars, come tumbling in with food, with young rusticity, and other raw produce, inanimate or animate, and go tumbling out again with produce manufactured. That living flood, pouring through these streets, of all qualities and ages, knowest thou whence it is coming, whither it is going? From Eternity, onwards to Eternity! These are apparitions: what else? Are they not Souls rendered visible: in Bodies that took shape and will lose it, melting into air? Their solid pavement is a picture of the sense; they walk on the bosom of Nothing, blank Time is behind

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them and before them. Or fanciest thou, the red-and-yellow Clothes-screen yonder, with spurs on its heels and feather in its crown, is but of to-day, without a yesterday or a to-morrow; and had not rather its ancestor alive when Hengst and Horsa overran thy Island? Friend, thou seest here a living link in that tissue of history, which inweaves all Being: watch well, or it will be past thee, and seen no more.

Ah, dear friend, it is true sublimity to dwell here. These fringes of lamplight, struggling up through smoke and thousand-fold exhalation, some fathoms into the ancient reign of Night, what thinks Boötes of them, as he leads his hunting-dogs over the zenith in their leash of sidereal fire? That stifled hum of midnight, when traffic has lain down to rest; and the chariot-wheels of Vanity, still rolling here and there through distant streets, are bearing her to halls roofed in, and lighted to the due pitch for her; and only Vice and Misery, to prowl or to moan like nightbirds, are abroad; that hum, I say, like the stertorous, unquiet slumber of sick Life, is heard in Heaven! Oh, under that hideous coverlet of vapors, and putrefactions, and unimaginable gases, what a fer-

menting vat lies simmering and hid! The joyful and the sorrowful are there; men are dying there, men are being born; men are praying, — on the other side of a brick partition, men are cursing; and around them all is the vast, void Night. The proud Grandee still lingers in his perfumed saloons, or reposes within damask curtains; Wretchedness cowers into truckle-beds, or shivers hunger-stricken into its lair of straw: in obscure cellars, *Rouge-et-Noir* languidly emits its voice-of-destiny to haggard hungry Villains; while Councillors of State sit plotting, and playing their high chess game, whereof the pawns are Men. The Lover whispers his mistress that the coach is ready; and she, full of hope and fear, glides down, to fly with him over the borders: the Thief, still more silently, sets to his picklocks and crow-bars, or lurks in wait till the watchmen first snore in their boxes. Gay mansions, with supper-rooms and dancing-rooms, are full of light and music and high-swelling hearts; but in the condemned cells, the pulse of life beats tremulous and faint, and bloodshot eyes look out through the darkness, which is around and within, for the light of a stern last morning. Six men are to be hanged on the morrow:

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comes no hammering from the Rabenstein? — their gallows must even now be o'building. Upwards of five hundred thousand two-legged animals without feathers lie round us, in horizontal positions; their heads all in nightcaps, and full of the foolishhest dreams. Riot cries aloud and staggers and swaggers in his rank dens of shame; and the Mother, with streaming hair, kneels over her pallid dying infant, whose cracked lips only her tears now moisten. — All these heaped and huddled together, with nothing but a little carpentry and masonry between them; — crammed in, like salted fish in their barrel; — or weltering, shall I say, like an Egyptian pitcher of tamed vipers, each struggling to get its head above the others; such work goes on under that smoke counterpane! — But I, my friend, sit above it all; I am alone with the stars.

Thomas Carlyle.

EXPOSITORY AND ARGUMENTATIVE GROUP

HAMLET'S ADVICE TO THE PLAYERS

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue:

but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently; for in the very torrent, tempest, and, as I may say, whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious, perwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise: I would have such a fellow whipped for o'erdoing Termagant; it outherods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor: suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature: for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make

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the judicious grieve; the censure of the which must in your allowance o'erweigh a whole theater of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, having neither the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

Shakespeare.

THE TRUE CONQUERORS

There is nothing which the adversaries of improvement are more wont to make themselves merry with, than what is termed the "march of intellect"; and here I will confess that I think, so far as the phrase goes, they are in the right. It is a very absurd, because a very incorrect expression. It is little calculated to describe the operation in question. It does not picture an image at all resembling the proceeding of the true friends of mankind. It much more resembles the progress of the enemy to all improvement. The conqueror moves in a march. He stalks onward with the

“pride, pomp, and circumstance of war” — banners flying — shouts rending the air — guns thundering — and martial music pealing, to drown the shrieks of the wounded, and the lamentations for the slain. Not thus the school-master, in his peaceful vocation. He meditates and purposes in secret the plans which are to bless mankind; he slowly gathers round him those who are to further their execution — he quietly, though firmly, advances in his humble path, laboring steadily but calmly, till he has opened to the light all the recesses of ignorance, and torn up by the roots all the weeds of vice. His is a progress not to be compared with anything like a march — but it leads to a far more brilliant triumph, and to laurels more imperishable than the destroyer of his species, the scourge of the world, ever won.

Such men, men deserving the glorious title of Teachers of Mankind — I have found, laboring conscientiously, though perhaps obscurely, in their blessed vocation, wherever I have gone. I have found them and shared their fellowship, among the daring, the ambitious, the ardent, the indomitably active French; I have found them among the persevering, resolute, in-

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dustrious Swiss; I have found them among the laborious, the warm-hearted, the enthusiastic Germans; I have found them among the high-minded but enslaved Italians; and in our own country, God be thanked, their numbers everywhere abound, and are every day increasing. Their calling is high and holy; their fame is the prosperity of nations; their renown will fill the earth in after ages; in proportion as it sounds not far off in their own times. Each one of these great teachers of the world, possessing his soul in peace, performs his appointed course — awaits in patience the fulfilment of the promises, and resting from his labors, bequeaths his memory to the generation whom his works have blessed, and sleeps under the humble but not inglorious epitaph, commemorating “one in whom mankind lost a friend, and no man got rid of an enemy.”

Brougham.

VINDICATION FROM TREASON

It is my intention to say a few words only. I desire that the last act of a proceeding which has occupied so much of the public time should be of short duration. Nor have I the indelicate wish to close the dreary ceremony of a State

prosecution with a vain display of words. Did I fear that hereafter, when I shall be no more, the country I have tried to serve would think ill of me, I might indeed avail myself of this solemn moment to vindicate my sentiments and my conduct. But I have no such fear. The country will judge of those sentiments and that conduct, in a light far different from that in which the jury by which I have been convicted will view them; and by the country, the sentence which you, my lords, are about to pronounce, will be remembered only as the severe and solemn attestation of my rectitude and truth. Whatever be the language in which that sentence be spoken, I know that my fate will meet with sympathy, and that my memory will be honored. In speaking thus, accuse me not, my lords, of an indecorous presumption. To the efforts I have made in a just and noble cause, I ascribe no vain importance — nor do I claim for those efforts any high reward. But it so happens, and it will ever happen so, that those who have tried to serve their country, no matter how weak the effort may have been, are sure to receive the thanks and blessings of its people. With my country, then, I leave my memory —

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my sentiments — my acts, proudly feeling that they require no vindication from me this day.

A jury of my countrymen, it is true, have found me guilty of the crime for which I stood indicted. For this I entertain not the slightest feeling of resentment towards them. Influenced as they must have been by the charge of the Lord Chief Justice, they could have found no other verdict. What of that charge? Any strong observations on it, I feel sincerely would ill befit the solemnity of this scene; but I would earnestly beseech of you, my lord — you who preside on that bench — when the passions and prejudices of this hour have passed away, to appeal to your own conscience, and to ask of it, was your charge, as it ought to have been, impartial and indifferent between the subject and the crown? My lords, you may deem this language unbecoming in me, and, perhaps, it may seal my fate. But I am here to speak the truth, whatever it may cost; I am here to regret nothing I have ever done; to retract nothing I have ever said. I am here to crave, with no lying lip, the life I consecrate to the liberty of my country. Far from it, even here — here, where the thief, the libertine, the murderer, have left their foot-prints in the dust;

here, on this spot, where the shadows of death surround me, and from which I see my early grave in an unanointed soil opened to receive me — even here, encircled by these terrors, the hope which has beckoned me to the perilous sea upon which I have been wrecked, still consoles, animates, enraptures me.

No, I do not despair of my poor old country — her peace, her liberty, her glory. For that country I can do no more than bid her hope. To lift this island up — to make her a benefactor to humanity, instead of being the meanest beggar in the world, to restore to her her native powers and her ancient constitution, this has been my ambition, and this ambition has been my crime. Judged by the law of England, I know this crime entails the penalty of death; but the history of Ireland explains this crime, and justifies it. Judged by that history I am no criminal, I deserve no punishment. Judged by that history, the treason of which I stand convicted, loses all its guilt, is sanctioned as a duty, will be ennobled as a sacrifice.

With these sentiments, my lord, I await the sentence of the Court. Having done what I felt to be my duty — having spoken what I felt to be the truth, as I have done on every

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other occasion in my short career, I now bid farewell to the country of my birth, my passion, and my death — the country whose misfortunes have invoked my sympathies — whose factions I have sought to still — whose intellect I have prompted to a lofty aim — whose freedom has been my fatal dream. I offer to that country, as a proof of the love I bear her, and the sincerity with which I thought and spoke and struggled for her freedom — the life of a young heart, and with that life all the hopes, the honors, the endearments of a happy and an honored home. Pronounce, then, my lords, the sentence which the laws direct, and I will be prepared to hear it. I trust I shall be prepared to meet its execution. I hope to be able, with a pure heart and perfect composure, to appear before a higher tribunal — a tribunal where a judge of infinite goodness as well as of justice will preside, and where, my lords, many, many of the judgments of this world will be reversed.

Meagher.

THE PLEA OF SERGEANT BUZFUZ, IN "BARDELL vs. PICKWICK"

The plaintiff, gentlemen, is a widow; yes, gentlemen, a widow. The late Mr. Bardell,

after enjoying for many years the esteem and confidence of his sovereign, as one of the guardians of his royal revenues, glided almost imperceptibly from the world, to seek elsewhere for that repose and peace which a custom-house can never afford. Some time before his death he had stamped his likeness upon a little boy. With this little boy, the only pledge of her departed exciseman, Mrs. Bardell shrunk from the world, and courted the retirement and tranquillity of Goswell Street; and here she placed in her front parlor window a written placard, bearing this inscription — “Apartments furnished for a single gentleman. Inquire within.” Mrs. Bardell’s opinions of the opposite sex, gentlemen, were derived from a long contemplation of the inestimable qualities of her lost husband. She had no fear — she had no distrust — she had no suspicion — all was confidence and reliance. “Mr. Bardell,” said the widow — “Mr. Bardell was a man of honor — Mr. Bardell was a man of his word — Mr. Bardell was no deceiver — Mr. Bardell was once a single gentleman himself; to single gentlemen I look for protection, for assistance, for comfort, and for consolation — in single gentlemen I shall perpetually see something to

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remind me of what Mr. Bardell was, when he first won my young and untried affections; to a single gentleman, then, shall my lodgings be let."

Actuated by this beautiful and touching impulse (among the best impulses of our imperfect nature, gentlemen), the lonely and desolate widow dried her tears, furnished her first floor, caught her innocent boy to her maternal bosom, and put the bill up in her parlor window. Did it remain there long? No. The serpent was on the watch, the train was laid, the mine was preparing, the sapper and miner was at work. Before the bill had been in the parlor window three days — three days, gentlemen — a being erect upon two legs, and bearing all the outward semblance of a man, and not of a monster, knocked at the door of Mrs. Bardell's house. He inquired within; he took the lodgings; and on the very next day he entered into possession of them. This man was Pickwick — Pickwick, the defendant.

Of this man Pickwick I will say little; the subject presents but few attractions; and I, gentlemen, am not the man, nor are you, gentlemen, the men to delight in the contem-

plation of revolting heartlessness and systematic villany. I say systematic villany, gentlemen, and when I say systematic villany, let me tell the defendant, Pickwick, if he be in court as I am informed he is, that it would have been more decent in him, more becoming, in better judgment, and in better taste, if he had stopped away. Let me tell him, gentlemen, that any gestures of dissent or disapprobation in which he may indulge in this court will not go down with you; that you will know how to value and how to appreciate them; and let me tell him further, as my lord will tell you, gentlemen, that a counsel, in his discharge of his duty to his client, is neither to be intimidated, nor bullied, nor put down; and that any attempt to do either the one or the other, or the first or the last, will recoil on the head of the attempter, be he plaintiff, or be he defendant, be his name Pickwick, or Noakes, or Stoakes, or Stiles, or Brown, or Thompson.

I shall show you, gentlemen, that for two years Pickwick continued to reside constantly, and without interruption or intermission, at Mrs. Bardell's house. I shall show you that Mrs. Bardell, during the whole of that time, waited on him, attended to his comforts, cooked

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his meals, looked out his linen for the washer-woman when it went abroad, darned, aired, and prepared it for wear when it came home, and, in short, enjoyed his fullest trust and confidence. I shall show you that, on many occasions, he gave half-pence, and on some occasions even sixpences, to her little boy; and I shall prove to you, by a witness whose testimony it will be impossible for my learned friend to weaken or controvert, that on one occasion he patted the boy on the head, and after inquiring whether he had won any *alley tors or commoneys* lately (both of which I understand to be species of marbles much prized by the youth of this town), made use of this remarkable expression — “How would you like to have another father?”

Dickens.

EXTRACT FROM BURKE’S SPEECH ON “CONCILIATION”

But to clear up my ideas on this subject: a revenue from America transmitted hither — do not delude yourselves — you never can receive it; no, not a shilling. We have experience that from remote countries it is not to be expected. If, when you attempted to

extract revenue from Bengal, you were obliged to return in loan what you had taken in imposition, what can you expect from North America? For certainly, if ever there was a country qualified to produce wealth, it is India; or an institution fit for the transmission, it is the East India Company. America has none of these aptitudes. If America gives you taxable objects on which you lay your duties here, and gives you, at the same time, a surplus by a foreign sale of her commodities to pay the duties on these objects which you tax at home, she has performed her part to the British revenue. But with regard to her own internal establishments, she may, I doubt not she will, contribute in moderation. I say in moderation for she ought not to be permitted to exhaust herself. She ought to be reserved to a war, the weight of which, with the enemies that we are most likely to have, must be considerable in her quarter of the globe. There she may serve you, and serve you essentially.

For that service — for all service, whether of revenue, trade, or empire — my trust is in her interest in the British Constitution. My hold of the colonies is in the close affection which

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grows from common names, from kindred blood, from similar privileges, and equal protection. These are ties which, though light as air, are as strong as links of iron. Let the colonists always keep the idea of their civil rights associated with your government, — they will cling and grapple to you, and no force under heaven will be of power to tear them from their allegiance. But let it be once understood that your government may be one thing and their privileges another; that these two things may exist without any mutual relation; the cement is gone; the cohesion is loosened; and everything hastens to decay and dissolution.

As long as you have the wisdom to keep the sovereign authority of this country as the sanctuary of liberty, the sacred temple consecrated to our common faith; wherever the chosen race and sons of England worship Freedom, they will turn their faces toward you. The more they multiply, the more friends you will have. The more ardently they love liberty, the more perfect will be their obedience. Deny them participation of freedom, and you break the sole bond which originally made, and must still preserve, the unity of the Empire.

Do not entertain so weak an imagination as that your registers and your bonds, your affidavits and your sufferances, are what form the great securities of your commerce. Do not dream that your letters of office and your instructions, and your suspending clauses, are the things that hold together the great contexture of this mysterious whole. These things do not make your government. It is the spirit of the English Constitution, which, infused through the mighty mass, pervades, feeds, unites, invigorates, vivifies every part of the Empire, even down to the minutest member.

Is it not the same virtue which does everything for us here in England? Do you imagine, then, that it is the Land Tax Act which raises your revenue? that it is the annual vote in the Committee of Supply which gives you your army? or that it is the Mutiny Bill which inspires it with bravery and discipline? No! surely no! It is the love of the people, it is their attachment to their government, from the sense of the deep stake they have in such a glorious institution, which gives you your army and your navy, and infuses into both that liberal obedience without which your

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army would be a base rabble, and your navy nothing but rotten timber.

All this, I know well enough, will sound wild and chimerical to the profane herd of vulgar and mechanical politicians who have no place among us, — a sort of people who think that nothing exists but what is gross and material and who, therefore, far from being qualified to be directors of the great movement of empire, are not fit to turn a wheel in the machine. But to men truly initiated and rightly taught, these ruling and master principles, which in the opinion of such men as I have mentioned have no substantial existence, are in truth everything and all in all.

Magnanimity in politics is not seldom the truest wisdom; and a great empire and little minds go ill together. If we are conscious of our situation, and glow with zeal to fill our place as becomes our station and ourselves, we ought to elevate our minds to the greatness of that trust to which the order of Providence has called us. By adverting to the dignity of this high calling, our ancestors have turned a savage wilderness into a glorious empire, and have made the most extensive and the only honorable conquests not by destroying, but by promoting

the wealth, the number, the happiness of the human race. Let us get an American revenue as we have got an American empire. English privileges have made it all that it is; English privileges alone will make it all that it can be.

Burke.

AMERICAN INTEGRITY

The typical American does not seek idleness but work. He wants to justify himself by proved capacity in useful effort. Under different conditions he still has the spirit of those who faced the wilderness, advanced the outposts of civilization, and settled a continent of matchless resources, where has been laid the basis for a wider diffusion of prosperity among a greater population than the world has ever known.

To whatever department of activity we may turn, after making all necessary allowances for ignorance, shiftlessness and vice, we still find throughout the country, dominant and persuasive, the note of energy and resistless ambition. The vitality of the people has not been sapped by prosperity. The increase of comfort has not impaired their virility. We are still a hardy people, equal to our task, and pressing forward vigorous and determined in every direction to enlarge the record of achievement.

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It is easy, looking at phases of our life in an absolute way, for one who is pessimistically inclined to gather statistics which superficially considered are discouraging. Congestion in our great cities, the widened opportunity for the play of selfishness, and the increase of temptations following in the wake of prosperity, give rise to an appalling number and variety of private and public wrongs whose thousands of victims voice an undying appeal to humanity and patriotism.

But one would form a very inaccurate judgment of our moral condition by considering these wrongs alone. They must be considered in their relation to other phases of our life. We must not fail to take note of the increasing intensity of the desire to find remedies and the earnestness with which all forms of evil and oppression are attacked.

Considering the tremendous increase in the opportunities for wrong-doing, the seductive and refined temptations, and the materialistic appeals that are incident to our present mode of life, and the material comforts which invention and commerce have made possible, I believe that the manner in which the ethical development of the people has kept pace with

their progress in other directions may fairly be called extraordinary.

In saying this, I am not at all unmindful of how far short we come of an ideal state of society. On the contrary, existing evils are the more noticeable, because they stand out in strong contrast to the desires and aspirations of the people. We have had disclosures of shocking infidelity to trust and to public obligation, but more important than the evil disclosed was the attitude of the people toward it. Individuals' shortcomings are many, but the moral judgment of the community is keen and severe.

To-day the American people are more alive to the importance of impartial and honorable administration than ever before. They do not simply discuss it; they demand it. While in many communities administration is controlled in the selfish interest of a few to the detriment of the people, that which is more characteristic of our present political life is the determination that selfish abuse of governmental machinery shall stop.

Let there be no vague fears about the outcome. I place full confidence in the sobriety and integrity of motive of the American

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people. I have profound belief in their ability to cure existing evils without disturbing their prosperity. I am convinced that we shall have more and more intelligent and unselfish representation of the people's interests: that political leadership will be tested more and more by the soundness of its counsel and the disinterestedness of its ambition.

I believe that with an increasing proportion of true representation, with increasing discriminating public discussion, with the patient application of sound judgment to the consideration of public measures, and with the inflexible determination to end abuses and to purify the administration of government of self-interest, we shall realize a greater prosperity and a wider diffusion of the blessing of free government than we have hitherto been able to enjoy.

Hughes.

POETRY GROUP

CASSIUS INCITES BRUTUS, FROM "JULIUS
CÆSAR"

Bru. What means this shouting? I do fear,
the people
Choose Cæsar for their king.

Cas. Ay, do you fear it?
Then must I think you would not have it so.

Bru. I would not, Cassius; yet I love him
well.

But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' the other,
And I will look on both indifferently:
For, let the gods so speed me, as I love
The name of honour more than I fear death.

Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward favour.
Well, honour is the subject of my story. —
I cannot tell what you and other men
Think of this life; but for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, 'Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?' — Upon the word,
Accoutred as I was, I plunged in,

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And bade him follow : so, indeed, he did.
The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy ;
But ere we could arrive the point proposed,
Cæsar cried, 'Help me, Cassius, or I sink.'
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of
Tiber

Did I the tiréd Cæsar. And this man
Is now become a god ; and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake : 'tis true, this god did shake :
His coward lips did from their colour fly ;
And that same eye, whose bend doth awe the
world,

Did lose his lustre. I did hear him groan ;
Ay, and that tongue of his, that bade the
Romans

Mark him, and write his speeches in their books,
Alas, it cried, 'Give me some drink, Titinius,'
As a sick girl. Ye gods, it doth amaze me,
A man of such a feeble temper should

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So get the start of the majestic world,
And bear the palm alone.

Bru. Another general shout !
I do believe that these applauses are
For some new honours that are heaped on
Cæsar.

Cas. Why, man, he doth bestride the narrow
world.
Like a colossus ; and we petty men
Walk under his huge legs, and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates :
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus, and Cæsar : what should be in that
Cæsar ?

Why should that name be sounded more than
yours ?

Write them together, yours is as fair a name ;
Sound them, it doth become the mouth as well ;
Weigh them, it is as heavy ; — conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great ? Age, thou art
shamed !

Rome, thou hast lost the breed of noble bloods !

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When went there by an age, since the great
flood,

But it was famed with more than with one man ?
When could they say, till now, that talked of
Rome,

That her wide walls encompassed but one man ?
Now is it Rome indeed, and room enough,
When there is in it but one only man.

O, you and I have heard our fathers say,
There was a Brutus once that would have
brook'd

The eternal devil to keep his state in Rome
As easily as a king.

Bru. That you do love me, I am nothing
jealous ;

What you would work me to, I have some aim ;
How I have thought of this, and of these times,
I shall recount hereafter : for this present,
I would not, so with love I might entreat you,
Be any further moved. What you have said,
I will consider ; what you have to say,
I will with patience hear, and find a time
Both meet to hear and answer such high
things.

Till then, my noble friend, chew upon this :
Brutus had rather be a villager
Than to repute himself a son of Rome

Under these hard conditions as this time
Is like to lay upon us.

Cas. I am glad
That my weak words have struck but thus much
show
Of fire from Brutus.

Shakespeare.

OTHELLO'S ADDRESS TO THE SENATORS, FROM
"OTHELLO"

Most potent, grave, and reverend seigniors,
My very noble and approved good masters,
That I have ta'en away this old man's daughter,
It is most true; true, I have married her:
The very head and front of my offending
Hath this extent, no more. Rude am I in my
speech,
And little bless'd with the soft phrase of peace;
For since these arms of mine had seven years'
pith,
Till now some nine moons wasted, they have
used
Their dearest action in the tented field,
And little of this great world can I speak,
More than pertains to feats of broil and battle,
And therefore little shall I grace my cause

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In speaking for myself. Yet, by your gracious
patience,
I will a round, unvarnished tale deliver
Of my whole course of love ; what drugs, what
charms,
What conjuration, and what mighty magic,
For such proceeding I am charged withal,
I won his daughter.

Her father loved me ; oft invited me ;
Still question'd me the story of my life,
From year to year, the battles, sieges, fortunes,
That I have pass'd.

I ran it through, even from my boyish days,
To the very moment that he bade me tell it ;
Wherein I spake of most disastrous chances,
Of moving accidents by flood and field,
Of hair-breadth 'scapes i' the imminent deadly
breach.

Of being taken by the insolent foe
And sold to slavery, of my redemption thence
And portance in my travel's history :
Wherein of antres vast and deserts idle,
Rough quarries, rocks and hills whose heads
touch heaven,
It was my hint to speak, — such was the process ;
And of the Cannibals that each other eat,

The Anthropophagi and men whose heads
Do grow beneath their shoulders. This to hear
Would Desdemona seriously incline :
But still the house affairs would draw her
thence ;

Which ever as she could with haste dispatch,
She'd come again, and with a greedy ear
Devour up my discourse ; which I observing,
Took once a pliant hour, and found good means
To draw from her a prayer of earnest heart,
That I would all my pilgrimage dilate,
Whereof by parcels she had something heard,
But not intently ; I did consent,
And often did beguile her of her tears,
When I did speak of some distressful stroke
That my youth suffered. My story being done,
She gave me for my pains a world of sighs :
She swore, in faith, 'twas strange, 'twas passing
strange,

'Twas pitiful, 'twas wondrous pitiful :
She wished she had not heard it, yet she wished
That heaven had made her such a man : she
thanked me,

And bade me, if I had a friend that loved her,
I should but teach him how to tell my story,
And that would woo her. Upon this hint I
spake :

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She loved me for the dangers I had pass'd,
And I loved her that she did pity them.
This is the only witchcraft I have used :
Here comes the lady ; let her witness it.

Shakespeare.

ULYSSES

It little profits that an idle king,
By this still hearth, among these barren crags,
Match't with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not
me.

I cannot rest from travel ; I will drink
Life to the lees. All times I have enjoyed
Greatly, have suffer'd greatly, both with those
That loved me, and alone ; on shore, and when
Thro' scudding drifts the rainy Hyades
Vext the dim sea. I am become a name ;
For always roaming with a hungry heart
Much have I seen and known, — cities of men '
And manners, climates, councils, governments,
Myself not least, but honored of them all, —
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met ;
Yet all experience is an arch wherethro'

Gleams that untravelled world whose margin
fades

Forever and forever when I move.

How dull it is to pause, to make an end,

To rust unburnished, not to shine in use !

As tho' to breathe were life ! Life piled on
life

Were all too little, and of one to me

Little remains ; but every hour is saved

From that eternal silence, something more,

A bringer of new things ; and vile it were

For some three suns to store and hoard myself,

And this gray spirit yearning in desire

To follow knowledge like a sinking star

Beyond the utmost bound of human thought.

This is my son, mine own Telemachus,

To whom I leave the sceptre and the isle, —

Well-loved of me, discerning to fulfill

This labor, by slow prudence to make mild

A rugged people, and thro' soft degrees

Subdue them to the useful and the good.

Most blameless is he, centered in the sphere

Of common duties, decent not to fail

In offices of tenderness, and pay

Meet adoration to my household gods,

When I am gone. He works his work, I mine.

There lies the port ; the vessel puffs her sail ;

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There gloom the dark, broad seas. My mariners,
n—

Souls that have toiled, and wrought, and
thought with me, —

That ever with a frolic welcome took

The thunder and the sunshine, and opposed

Free hearts, free foreheads, — you and I are
old ;

Old age hath yet his honor and his toil.

Death closes all ; but something ere the end,

Some work of noble note, may yet be done,

Not unbecoming men that strove with Gods.

The lights begin to twinkle from the rocks ;

The long day wanes ; the slow moon climbs ;
the deep

Moans round with many voices. Come, my
friends,

'Tis not too late to seek a newer world.

Push off, and sitting well in order smite

The sounding furrows ; for my purpose holds

To sail beyond the sunset, and the baths

Of all the western stars, until I die.

It may be that the gulfs will wash us down ;

It may be we shall touch the Happy Isles,

And see the great Achilles, whom we knew.

Tho' much is taken, much abides ; and tho'

We are not now that strength which in old days

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Moved earth and heaven, that which we are, we
are, —

One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Alfred Tennyson.

THE DUEL, FROM "SOHRAB AND RUSTUM"

He spoke, and Sohrab kindled at his taunts,
And he, too, drew his sword; at once they
rushed

Together as two eagles on one prey
Come rushing down together from the clouds,
One from the East, one from the West; their
shields

Dash'd with a clang together, and a din
Rose, such as that the sinewy woodcutters
Make often in the forest's heart at morn,
Of hewing axes, crashing trees — such blows
Rustum and Sohrab on each other hail'd.
And you would say that sun and stars took part
In that unnatural conflict; for a cloud
Grew suddenly in Heaven, and dark'd the sun
Over the fighters' heads; and a wind rose
Under their feet, and moaning swept the plain,
And in a sandy whirlwind wrapp'd the pair.

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In gloom they twain were wrapp'd, and they
alone;
For both the on-looking hosts on either hand
Stood in broad daylight, and the sky was pure,
And the sun sparkled on the Oxus stream.
But in the gloom they fought, with bloodshot
eyes
And laboring breath; first Rustum struck the
shield
Which Sohrab held stiff out; the steel-piked
spear
Rent the tough plates, but failed to reach the
skin,
And Rustum plucked it back with angry groan.
Then Sohrab with his sword smote Rustum's
helm,
Nor clove its steel quite through; but all the
crest
He shore away, and that proud horsehair
plume,
Never till now defiled, sank to the dust;
And Rustum bow'd his head; but then the
gloom
Grew blacker, thunder rumbled in the air,
And lightnings rent the cloud; and Ruksh,
the horse,
Who stood at hand, utter'd a dreadful cry; —

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No horse's cry was that, most like the roar
Of some pain'd desert lion, who all day
Hath trail'd the hunter's javelin in his side,
And comes at night to die upon the sand.
The two hosts heard that cry, and quaked for
fear,
And Oxus curdled as it crossed his stream.
But Sohrab heard, and quail'd not, but rushed
on,
And struck again; and again Rustum bow'd
His head; but this time all the blade, like glass,
Sprang in a thousand shivers on the helm,
And in the hand the hilt remained alone.
Then Rustum raised his head; his dreadful
eyes
Glared, and he shook on high his menacing
spear,
And shouted: *Rustum!* — Sohrab heard that
shout,
And shrank amazed; back he recoiled one step,
And scanned with blinking eyes the advancing
form;
And then he stood bewildered, and he dropp'd
His covering shield, and the spear pierced his
side.
He reeled, and staggering back, sank to the
ground.

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And then the gloom dispersed, and the wind
fell,

And the bright sun broke forth, and melted all
The cloud; and the two armies saw the pair —
Saw Rustum standing safe upon his feet,
And Sohrab, wounded, on the bloody sand.

Then, with a bitter smile, Rustum began: —
“Sohrab, thou thoughtest in thy mind to kill
A Persian lord this day, and strip his corpse,
And bear thy trophies to Afrasiab's tent.
Or else that the great Roman would come down
Himself to fight, and that thy wiles would
move

His heart to take a gift, and let thee go.
And then that all the Tartar host would praise
Thy courage or thy craft, and spread thy fame,
To glad thy father in his weak old age.
Fool, thou art slain, and by an unknown man!
Dearer to the red jackals shalt thou be
Than to thy friends, and to thy father old.”

And, with a fearless mien, Sohrab replied: —
“Unknown thou art; yet thy fierce vaunt is
vain.

Thou dost not slay me, proud and boastful man!
No! Rustum slays me, and this filial heart.
For were I match'd with ten such men as thee,
And I were that which till to-day I was,

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They should be lying here, I standing there.
But that belovéd name unnerved my arm —
That name, and something, I confess, in thee,
Which troubles all my heart, and made my
shield

Fall ; and thy spear transfixed an unarmed foe.
And now thou boastest, and insult'st my fate.
But hear thou this, fierce man, tremble to hear :
The mighty Rustum shall avenge my death !
My father whom I seek through all the world,
He shall avenge my death, and punish thee !”

Matthew Arnold.

UP AT A VILLA — DOWN IN THE CITY

Had I but plenty of money, money enough and
to spare,
The house for me, no doubt, were a house in the
city-square :
Ah, such a life, such a life, as one leads at the
window there !

Something to see, by Bacchus, something to hear,
at least !
There, the whole day long, one's life is a perfect
feast ;
While up at a villa one lives, I maintain it, no
more than a beast.

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Well now, look at our villa ! stuck like the horn
of a bull

Just on a mountain-edge as bare as the crea-
ture's skull,

Save a mere shag of a bush with hardly a leaf
to pull !

— I scratch my own, sometimes, to see if the
hair's turned wool.

But the city, oh, the city — the square with the
houses ! Why ?

They are stone-faced, white as a curd, there's
something to take the eye !

Houses in four straight lines, not a single front
awry ;

You watch who crosses and gossips, who saun-
ters, who hurries by ;

Green blinds, as a matter of course, to draw
when the sun gets high ;

And the shops with fanciful signs which are
painted properly.

What of a villa ? Though winter be over in
March by rights,

'Tis May perhaps ere the snow shall have
withered well off the heights :

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You've the brown ploughed land before, where
the oxen steam and wheeze,
And the hills over-smoked behind by the faint
gray olive-trees.

Is it better in May, I ask you? You've summer
all at once;
In a day he leaps complete with a few strong
April suns.
'Mid the sharp short emerald wheat, scarce
risen three fingers well,
The wild tulip, at end of its tube, blows out its
great red bell
Like a thin clear bubble of blood, for the
children to pick and sell.

Is it ever hot in the square? There's a fountain
to spout and splash!
In the shade it sings and springs; in the shine
such foambows flash
On the horses with curling fish-tails, that prance
and paddle and pash
Round the lady atop in her conch — fifty
gazers do not abash,
Though all that she wears is some weeds round
her waist in a sort of sash.

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All the year long at the villa, nothing to see
though you linger,
Except yon cypress that points like death's
lean lifted forefinger.
Some think fireflies pretty, when they mix i' the
corn and mingle,
Or thrid the stinking hemp till the stalks of it
seem a-tingle.
Late August or early September, the stunning
cicala is shrill,
And the bees keep their tiresome whine round
the resinous firs on the hill.
Enough of the seasons, — I spare you the months
of fever and chill.

Ere you open your eyes in the city, the blessed
church-bells begin :
No sooner the bells leave off than the diligence
rattles in :
You get the pick of the news, and it costs you
never a pin.
By and by there's the travelling doctor gives
pills, lets blood, draws teeth ;
Or the Pulcinello-trumpet breaks up the market
beneath.
At the post-office such a scene picture — the
new play, piping hot !

Selections for Analysis and Delivery 173

And a notice how, only this morning, three
liberal thieves were shot.

Above it, behold the Archbishop's most fatherly
of rebukes,

And beneath, with his crown and his lion,
some little new law of the Duke's !

Or a sonnet with flowery marge, to the Reverend
Don So-and-So,

Who is Dante, Boccaccio, Petrarca, Saint
Jerome, and Cicero,

"And moreover," (the sonnet goes rhyming),
"the skirts of Saint Paul has reached,

Having preached us those six Lent-lectures
more unctuous than ever he preached."

Noon strikes — here sweeps the procession !
our Lady borne smiling and smart

With a pink gauze gown all spangles, and seven
swords stuck in her heart !

Bang-whang-whang goes the drum, *tootle-te-
tootle* the fife ;

No keeping one's haunches still : it's the great-
est pleasure in life.

But bless you, it's dear — it's dear ! fowls,
wine, at double the rate.

They have clapped a new tax upon salt, and
what oil pays passing the gate

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It's a horror to think of. And so, the villa for
me, not the city !
Beggars can scarcely be choosers : but still —
ah, the pity, the pity !
Look, two and two go the priests, then the
monks with cowls and sandals,
And the penitents dressed in white shirts,
a-holding the yellow candles ;
One, he carries a flag up straight, and another
a cross with handles,
And the Duke's guard brings up the rear, for
the better prevention of scandals :
Bang-whang-whang goes the drum, *tootle-te-
tootle* the fife.
Oh, a day in the city-square, there is no such
pleasure in life.

Robert Browning.

MY LAST DUCHESS

That's my last Duchess painted on the wall,
Looking as if she were alive ; I call
That piece a wonder, now ; Fra Pandolph's
hands
Worked busily a day, and there she stands.
Will't please you sit and look at her ? I said
"Fra Pandolph" by design, for never read
Strangers like you that pictured countenance,

The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they
durst,

How such a glance came there ; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek : perhaps
Fra Pandolph chanced to say "Her mantle laps
Over my lady's wrist too much," or "Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat"; such
stuff

Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart . . . how shall I say ? . . . too soon
made glad,

Too easily impressed ; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one ! My favor at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace — all and each
Would draw from her alike the approving
speech,

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Or blush, at least. She thanked men — good ;
but thanked

Somehow . . . I know not how . . . as if she
ranked

My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech — (which I have not) — to make
your will

Quite clear to such an one, and say "Just this
Or that in you disgusts me ; here you miss,
And there exceed the mark" — and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse,
— E'en then would be some stooping, and I
choose

Never to stoop. Oh, Sir, she smiled, no doubt,
Whene'er I passed her ; but who passed without
Much the same smile? This grew ; I gave
commands ;

Then all smiles stopped together. There she
stands

As if alive. Will't please you rise ? We'll meet
The company below, then. I repeat
The Count your master's known munificence
Is ample warrant that no just pretence
Of mine for dowry will be disallowed ;

Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, Sir! Notice Neptune, tho',
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for
me.

Robert Browning.

THE STORM, FROM "SNOW-BOUND"

Unwarmed by any sunset light
The gray day darkened into night,
A night made hoary with the swarm
And whirl-wind dance of the blinding storm,
As zigzag, wavering to and fro,
Crossed and recrossed the winged snow :
And ere the early bedtime came
The white drift piled the window-frame,
And through the glass the clothes-line posts
Looked in like tall and sheeted ghosts.

So all night long the storm roared on :
The morning broke without a sun ;
In tiny spherule traced with lines
Of Nature's geometric signs,
In starry flake, and pellicle,
All day the hoary meteor fell ;
And, when the second morning shone,

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We looked upon a world unknown,
On nothing we could call our own.
Around the glistening wonder bent
The blue walls of the firmament,
No cloud above, no earth below, —
A universe of sky and snow !
The old familiar sights of ours
Took marvelous shapes; strange domes and
towers

Rose up where sty or corn-crib stood,
Or garden-wall, or belt of wood ;
A smooth white mound the brush-pile showed,
A fenceless drift what once was road ;
The bridle-post an old man sat
With loose-flung coat and high cocked hat ;
The well-curb had a Chinese roof ;
And even the long sweep, high aloof,
In its slant splendor seemed to tell
Of Pisa's leaning miracle.

A prompt, decisive man, no breath
Our father wasted : "Boys, a path !"
Well pleased, (for when did farmer boy
Count such a summons less than joy ?)
Our buskins on our feet we drew ;
With mittened hands, and caps drawn low,
To guard our necks and ears from snow,

We cut the solid whiteness through.
And, where the drift was deepest, made
A tunnel walled and overlaid
With dazzling crystal: we had read
Of rare Aladdin's wondrous cave,
And to our own his name we gave,
With many a wish the luck were ours
To test his lamp's supernal powers.
We reached the barn with merry din,
And roused the prisoned brutes within.
The old horse thrust his long head out,
And grave with wonder gazed about;
The cock his lusty greeting said,
And forth his speckled harem led;
The oxen lashed their tails, and hooked,
And mild reproach of hunger looked;
The hornéd patriarch of the sheep,
Like Egypt's Amun roused from sleep,
Shook his sage head with gesture mute,
And emphasized with stamp of foot.

All day the gusty north-wind bore
The loosening drift its breath before;
Low circling round its southern zone,
The sun through dazzling snow-mist shone.
No church-bell lent its Christian tone
To the savage air, no social smoke

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Curled over woods of snow-hung oak.
A solitude made more intense
By dreary-voicéd elements,
The shrieking of the mindless wind,
The moaning tree-boughs swaying blind,
And on the glass the unmeaning beat
Of ghostly finger-tips of sleet.
Beyond the circle of our hearth
No welcome sound of toil or mirth
Unbound the spell, and testified
Of human life and thought outside.
We minded that the sharpest ear
The buried brooklet could not hear,
The music of whose liquid lip
Had been to us companionship,
And, in our lonely life, had grown
To have an almost human tone.

As night drew on, and, from the crest
Of wooded knolls that ridged the west,
The sun, a snow-blown traveller, sank
From sight beneath the smothering bank,
We piled, with care, our nightly stack
Of wood against the chimney back, —
The oaken log, green, huge, and thick,
And on its top the stout back-stick;
The knotty fore-stick laid apart,

And filled between with curious art
The ragged brush ; then, hovering near,
We watched the first red blaze appear,
Heard the sharp crackle, caught the gleam
On whitewashed wall and sagging beam,
Until the old, rude-furnished room
Burst, flower-like, into rosy bloom ;
While radiant with a mimic flame
Outside the sparkling drift became,
And through the bare-boughed lilac-tree
Our own warm hearth seemed blazing free.
The crane and pendant trammels showed,
The Turks' heads on the andirons glowed ;
While childish fancy, prompt to tell
The meaning of the miracle,
Whispered the old rhyme : "*Under the tree,
When fire outdoors burns merrily,
There the witches are making tea.*"

The moon above the eastern wood
Shone at its full ; the hill-range stood
Transfigured in the silver flood,
Its blown snows flashing cold and keen,
Dead white, save where some sharp ravine
Took shadow, or the sombre green
Of hemlocks turned to pitchy black
Against the whiteness at their back.

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For such a world and such a night
Most fitting that unwarming light,
Which only seemed, where'er it fell
To make the coldness visible.

Shut in from all the world without,
We sat the clean-winged hearth about,
Content to let the north-wind roar
In baffled rage at pane and door,
While the red logs before us beat
The frost-line back with tropic heat ;
And ever, when a louder blast
Shook beam and rafter as it passed,
The merrier up its roaring draught
The great throat of the chimney laughed ;
The house-dog on his paws outspread
Laid to the fire his drowsy head,
The cat's dark silhouette on the wall
A couchant tiger seemed to fall ;
And, for the winter fireside meet,
Between the andirons' straddling feet,
The mug of cider simmered slow,
The apples sputtered in a row,
And, close at hand, the basket stood
With nuts from brown October's wood.

What matter how the night behaved ?
What matter how the north-wind raved ?

Blow high, blow low, not all its snow
Could quench our hearth-fire's ruddy glow.

John Greenleaf Whittier.

TOMMY

I went into a public-'ouse to get a pint o'
beer,

The publican 'e up an' sez, "We serve no red-
coats 'ere."

The girls be'ind the bar they laughed an'
giggled fit to die,

I outs into the street again, an' to myself sez
I:—

O it's Tommy this, an' Tommy that, an'
"Tommy, go away";

But it's "Thank you, Mister Atkins," when
the band begins to play,

The band begins to play, my boys, the band
begins to play,

O it's "Thank you, Mr. Atkins," when the
band begins to play.

I went into a theatre as sober as could be,
They gave a drunk civilian room, but 'adn't
none for me;

They sent me to the gallery or round the music-
'alls,

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But when it comes to fightin', Lord! they'll
shove me in the stalls!

For it's Tommy this, an' Tommy that,
an' "Tommy, wait outside";

But it's "Special train for Atkins," when
the troopship's on the tide,

The troopship's on the tide, my boys, the
troopship's on the tide,

O it's "Special train for Atkins," when the
troopship's on the tide.

Yes, makin' mock o' uniforms that guard you
while you sleep

Is cheaper than them uniforms, an' they're
starvation cheap;

An' hustlin' drunken soldiers when they're
goin' large a bit

Is five times better business than paradin' in full
kit.

Then it's Tommy this, an' Tommy that,
an' "Tommy, 'ow's yer soul?"

But it's "Thin red line of 'eroes," when the
drums begin to roll,

The drums begin to roll, my boys, the drums
begin to roll,

O it's "Thin red line of 'eroes," when the
drums begin to roll.

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We aren't no thin red 'eroes, nor we aren't no
blackguards too,
But single men in barricks, most remarkable like
you ;
An' if sometimes our conduct isn't all your
fancy paints,
Why, single men in barricks don't grow into
plaster saints ;
While it's Tommy this, an' Tommy that, an'
"Tommy, fall be'ind" ;
But it's "Please to walk in front, sir," when
there's trouble in the wind,
There's trouble in the wind, my boys, there's
trouble in the wind,
O it's "Please to walk in front, sir," when
there's trouble in the wind.

You talk o' better food for us, an' schools,
an' fires, an' all ;
We'll wait for extry rations if you treat us
rational.
Don't mess about the cook-room slops, but
prove it to our face
The Widow's Uniform is not the soldier-man's
disgrace.
For it's Tommy this, an' Tommy that, an'
"Chuck 'im out, the brute !"

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But it's "Savior of 'is country," when the
guns begin to shoot.

Yes, it's Tommy this, an' Tommy that, an'
anything you please;

But Tommy ain't a bloomin' fool — you bet
that Tommy sees!

Rudyard Kipling.

FUZZY-WUZZY

We've fought with many men across the seas,

An' some of 'em was brave, an' some was not,

The Paythan an' the Zulu an' Burmese;

But the Fuzzy was the finest o' the lot.

We never got a ha'porth's change of 'im;

'E squatted in the scrub an' 'ocked our 'orses,

'E cut our sentries up at Suakim,

An' 'e played the cat an' banjo with our forces.

So 'ere's to you, Fuzzy-Wuzzy, at your 'ome
in the Soudan;

You're a pore benighted 'eathen, but a
first-class fightin' man;

We gives you your certificate, an' if you want
it signed,

We'll come an' have a romp with you when-
ever you're inclined.

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We took our chanst among the Kyber 'ills,
The Boers knocked us silly at a mile,
The Burman give us Irriwaddy chills,
An' the Zulu *impi* dished us up in style;
But all we ever got from such as they
Was pop to what the Fuzzy made us swaller;
We 'eld our bloomin' own, the papers say,
But man for man the Fuzzy knocked us
'oller.

Then 'ere's to you, Fuzzy-Wuzzy, an' the
missis an' the kid;
Our orders was to break you, an' of course we
went an' did.
We sloshed you with Martinis, an' it wasn't
'ardly fair;
But for all the odds agin' you, Fuzzy-Wuz,
you broke the square.

'E 'asn't got no papers of 'is own,
'E 'asn't got no medals nor rewards,
So we must certify the skill 'e's shown
In usin' of 'is long two-'anded swords;
When 'e's 'oppin' in and out among the bush
With 'is coffin-'eaded shield an' shovel-spear,
An' 'appy day with Fuzzy on the rush
Will last a 'ealthy Tommy for a year.

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So 'ere's *to* you, Fuzzy-Wuzzy, an' your
friends which are no more;
If we 'adn't lost some messmates we would
'elp you to deplore;
But give an' take's the gospel, an' we'll call
the bargain fair,
For if you 'ave lost more than us, you
crumpled up the square!

'E rushes at the smoke when we let drive,
An' before we know, 'e's 'ackin' at our 'ead;
'E's all 'ot sand an' ginger when alive,
An' 'e's generally shammin' when 'e's dead.
'E's a daisy, 'e's a ducky, 'e's a lamb!
'E's a injia-rubber idiot on a spree;
'E's the on'y thing that doesn't give a damn
For a Regiment o' British Infantee!

So 'ere's *to* you, Fuzzy-Wuzzy, at your 'ome
in the Soudan;
You're a pore benighted 'eathen, but a first-
class fightin' man;
An' 'ere's *to* you, Fuzzy-Wuzzy, with your
'ayrick 'ead of 'air —
You big black boundin' beggar — for you
broke the British square!

Rudyard Kipling.

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